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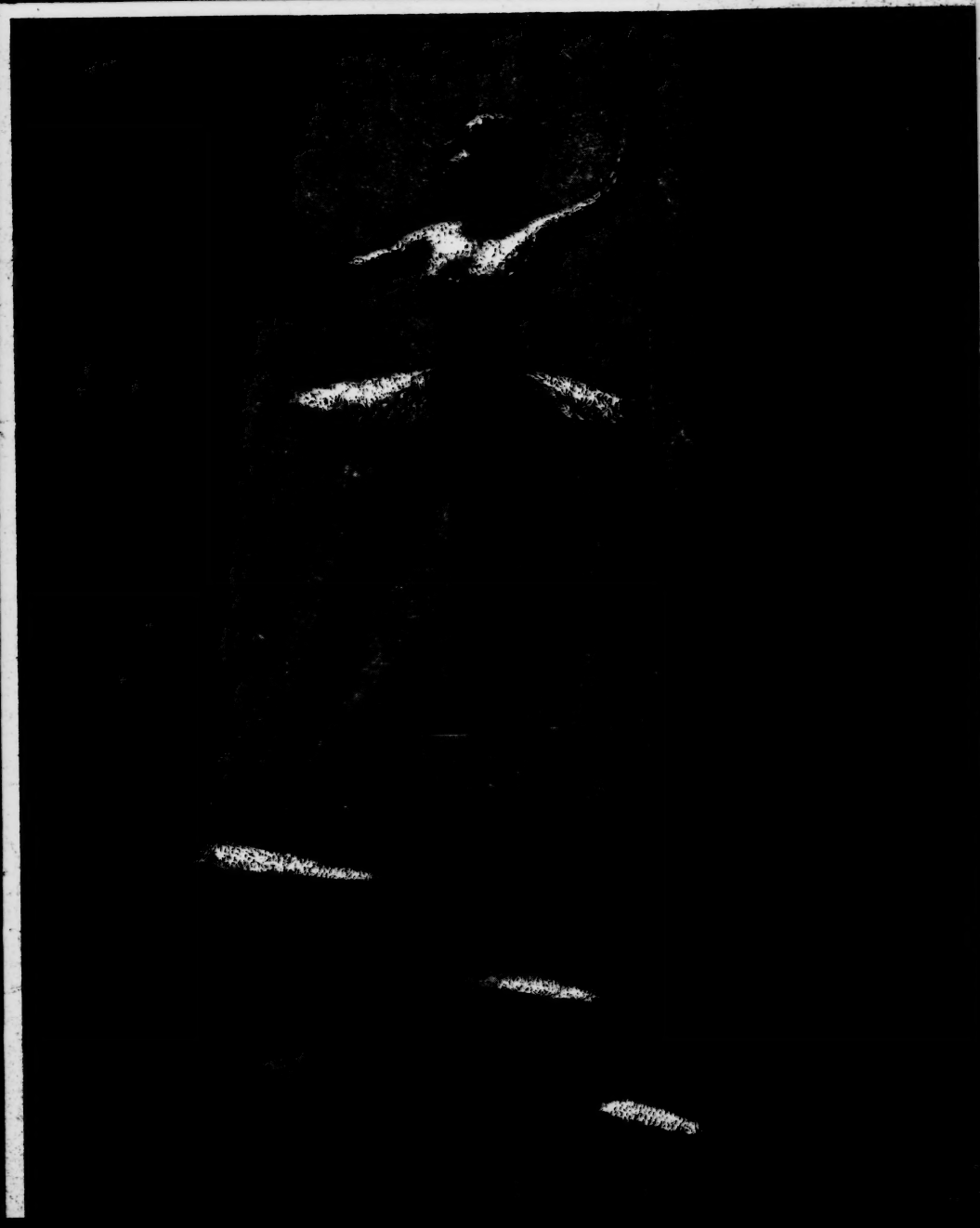

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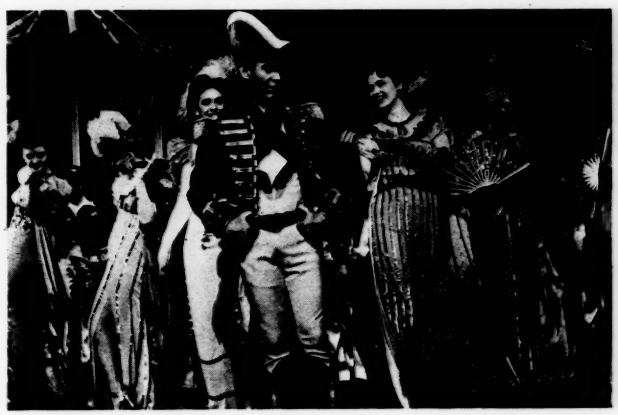
NEW YORK WORLD-TELEGRAM,

MONDAY, APRIL 10, 1944.

Follow the Girls.

A musical comedy; production devised and staged by Harry Delmar; book by Guy Bolton and Eddie Davis; additional dialogue by Fred Thompson; lyrics and music by Dan Shapiro, Milton Pascal and Phil Charig; settings and lighting by Howard Bay; dances and ensembles by Catherine Littlefield; costumes designed by Lou Leslie; fabrics by Dazian's; orchestra conducted by [illegible], associate producer, Albert Borde; presented by Dave Wolper at the Century Theater, April 8, with the following cast:

Yokel Sailor	Bill Tabbert
Doorman	Ernest Goodhart
1st Girl Fan	Terry Kelly
2nd Girl Fan	Rae MacGregor
Bob Monroe	Frank Parker
Anna Viskinova	Irina Baronova
Goofy Gale	Jackie Gleason
Seaman Pennywhistle	Frank Kreig
Peggy Baker	Dorothy Keller
Sailor Val	Val Valentinoff
Catherine Pepburn	Geraldine Stroock
Marine	Charles Conaway, Jr.
Bubbles LaMarr	Gertrude Niesen
Spud Doolittle	Tim Herbert
Dinky Riley	Buster West
Phyllis Brent	Toni Gilman
Dan Daley	Robert Tower
Petty Officer Banner	Lee Davis
Capt. Hawkins	Walter Long
Waiter	Frank Greco
Felix Charrel	Val Valentinoff
Officer Flanagan	George Spaulding
Flirtatious Miss	Dell Parker
Dance Team	The Digatanos



Dave Wolper's season's smash hit

FOLLOW THE GIRLS

at the Century Theatre

Staged by **HARRY DELMAR**

Dances by **CATHERINE LITTLEFIELD**

Costumes by **LOU EISELE**

with

GERTRUDE NEISSEN • FRANK PARKER

IRINA BARONOVA • VAL VALENTINOFF

DOROTHY KELLER • THE DIGATANOS

AND WITH *ALL*

DRAPERY AND COSTUME FABRICS BY

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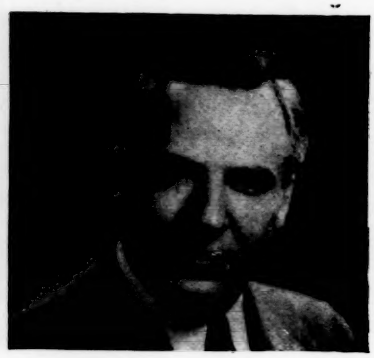
BOMBARDMENT OF BALLET IN NEW YORK



"The War of the Ballet" was the battle cry. I don't know if this was concocted as a publicity stunt or if it emanated from a frightened competitor. One of the ballet-politic boys went so far as to accuse Mayor LaGuardia and Newbold Morris of being implicated in the war strategy. Yes, sir, today it can be told that the whole noise turned into a farce. For here is what exactly happened.

The Ballet Russe de Monte Carlo opened on April 9th in the new City Center of Music and Drama, and up to the time this was written has played approximately fourteen performances to sold-out houses. The advance sales up to the opening date amounted to about $50,000, and after the first week the City Center box-office announced that they had just finished the biggest week since the theatre opened last December. The intake was $32,000 for one week; this was $2,000 above the previous high. The intake was at popular prices, with $2.20 the highest admission charge.

Ballet Theatre opened also on April 9th at the Metropolitan Opera House, played to a full house and has been doing so well ever since that it has added two more weeks to its season. So much for the ballet war and those who shouted about unfair competition.

As far as the two companies are concerned, both evolved from two other ballet companies. The Ballet Theatre took over the Mordkin Ballet, lock, stock, and barrel, and added to it the American and English wing of the Ballet. I was president of the company operating the Mordkin Ballet and Ballet Theatre. It was a gigantic job and an experience which could fill a couple of volumes in printer's ink.

Ballet Russe de Monte Carlo was created by a split between Massine and de Basil, who operated the original Ballet Russe. Ballet Russe de Monte Carlo started out with the financial backing and blessing of the Fleischman Yeast fortune, and had on its roster an array of the finest artists, with repertoire galore. Ballet Theatre had the backing of the Cochran estate fortune and blew the town wide open with three Mordkin ballets and seventeen new ballets. Ballet Theatre had the edge on the Monte Carlo ballet for several years, due to its freshness. But Ballet Theatre had added nothing important for a period up to the time when it received a new lift with Fokine's "Bluebeard." Then the Ballet Russe de Monte Carlo helped the American ballet status by presenting Agnes de Mille's "Rodeo." This proved a box-office hit and at the same time sent de Mille to fame. This brings us to the present season.

To begin with, each company consists of 125 dancers and musicians according to information received by calling the two Ballet Companies. Ballet Theatre has an array of first line dancers, Markova, Dolin, Gollner, Eglevsky, and in addition guest artists during the New York season — Massine, de Mille, Argentinita, Pilar Lopez — and such valuable dancers as Chase, Kaye, Laing, Tudor, Hightower, Petroff, Semenoff, Karnilova, J. Reed, Alonso, Robbins, Romanoff, and Kidd. The Ballet Russe de Monte Carlo has the great Danilova, Youskevitch, Franklin, and such excellent dancers as Danielian, Krassovska, Etheridge, Boris, Starbuck, Tallchief, Magalanes, Kokitch, Talin, Grantzeva, etc., and a supporting group of hard-hitting, peppy young dancers. It is a fine group of which about 75 per cent are American dancers.

As far as premieres are concerned, Ballet Theatre's "Tally-Ho" by Agnes de Mille has good humor, an abundance of well-devised miming and attractive costumes, but in the present stage needs a bit of shortening and revision. "El Amor Brujo" by Argentinita is a fine showpiece. The scenery is most attractive and all in all a very enjoyable piece, but no prize winner. "Fancy Free" with choreography by Jerome Robbins and music by Leonard Bernstein, depicting three sailors and three girls in a side street bar in New York on a hot summer night, made a hit. If Robbins follows this trend of choreography, you will soon hear of him around Broadway.

Ballet Russe de Monte Carlo presented four premieres. "The Red Poppy," with an attractive decor and costumes, consisted of a prologue and three scenes and was a most interesting showpiece in which Danilova, Youskevitch, Franklin, Danielian, Starbuck and Boris and cast gave excellent performances. "The Cuckold's Fair," with a fine musical score by Pittaluga, falls short choreographically. However, in this ballet you have a chance to watch the speed and versatility of Frederick Franklin. "Etude," with choreography by Bronislava Nijinska in a purely classical setting, is decorative, and gives a good opportunity for the Ballet Russe group to show its fine teamwork. "Ancient Russia" by Nijinska with music by Tschaikowsky is an attractive piece. It starts out rather slowly but works up into a lovely dance attraction.

The present ballet season by the two competitive companies, in my opinion, has turned out to be a proving ground for successful ballet in America. There should be no further doubt in the minds of the two managements that people will pay for good performances. But to win a larger public over to dance shows, a variety in style must be shown. From my observance, the newcomer to a ballet performance likes Giselle, Swan Lake, Les Sylphides, Scheherazade, Blue Bird and such classical ballets because they enjoy their feminine grace and artistic beauty. However, to win the newcomers over, you must give them novelties, such as "Bluebeard," "Rodeo," "Judgment of Paris," "Three Virgins and a Devil," "Red Poppy," and "Gaite Parisienne". This type of dance they really understand. Of course, "Fancy Free," by young Robbins, strikes a new note. It is the American life of today; masculine, strong. Well presented, it is excellent show material. These modern or timely ballets are novelties, and pull while they are new, but will not find favor with the public season after season. The good classic ballets come under the heading of Art. They survive from generation to generation. The novelty ballets are showpieces, box-office hits, and of this group new hits must come every season.

I am herewith reprinting one of the many letters I have received from DANCE Magazine's radio broadcast. I think it drives home the same point.

Dear Mr. Orthwine:

I have enjoyed the broadcasts of the ballet music from the City Center tremendously, as the music chosen for most ballets is so expressive that most of the time I could visualize the dancing. I went to see the ballet this season (it was the first time I had been to one) and I was amazed at how much more beautiful it was than I had previously imagined. Especially fascinating were the "Pas de Deux Classique" and "Le Gaite Parisienne," in which I not only enjoyed the thrilling dancing, but also the music. In fact, the reason I went to that particular program was to see "Le Gaite Parisienne" danced, after I heard it so often on records over the radio, and was so delighted by it, and was certainly not disappointed.

One of the greatest surprises to me was the huge crowd present that night at the City Center, and their enthusiastic applause. Before the ballet opening, I believed it would be a failure. But I am glad to see it isn't, because the ballet to me is, now that I have seen one, one of the greatest arts and should be enjoyed by all people.

Yours truly,

OTTO GOLDSTEIN

Because the season is still in full swing, and "Barn Dance" by Littlefield not yet shown, we will report further in following issues. But I should like to leave you with this thought at present: there is no issue here of one company being better than the other. Both have a diversified repertory, and a fine group of artists, and if you like ballet, you will enjoy them both.

RUDOLF ORTHWINE,
Publisher

DANCE
MAGAZINE

VOLUME XVIII **may, 1944** NUMBER 5

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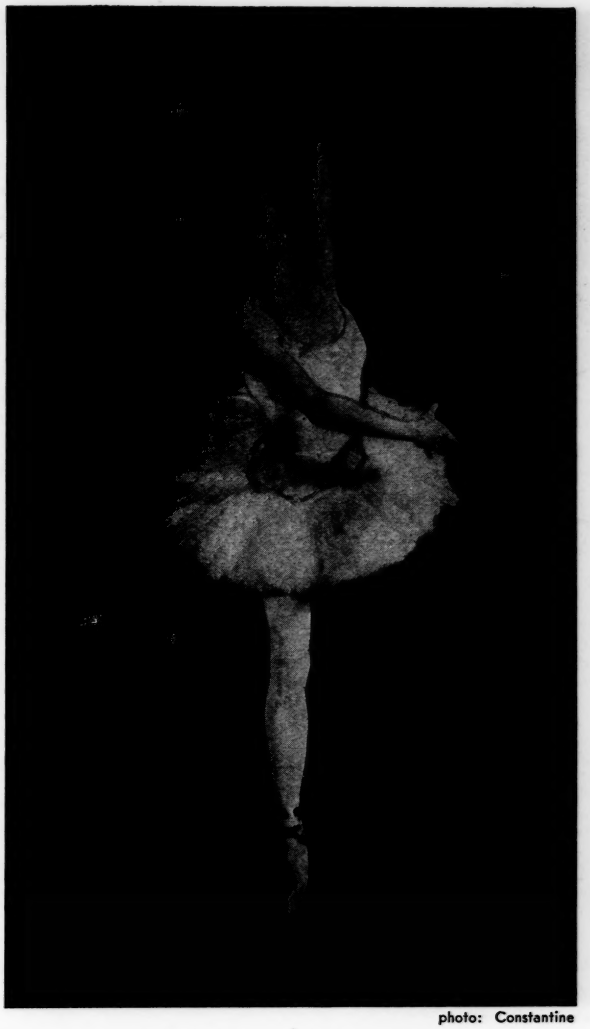

photo: Constantine

Scintillating Nana Gollner, after reigning for three years as the popular leading ballerina of the De Basil Company in South America, is again home in her own United States, winning applause for her dancing and offers from Hollywood studios for her pulchritude.

This month's cover is a reproduction of "Waiting for the Cue", a painting by Gladys Rockmore Davis, the popular artist of the dance. By courtesy of the Midtown Galleries, 605 Madison Avenue, New York. (See page 31).

REPRESENTATIVES

Chicago: ANN BARZEL Atlanta: DOROTHY GUY

Boston: HELEN SCHULTZ Cuba: FERNANDO ALONSO

Brazil: JAMES C. MacLEAN

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photos: Constantine

Anton Dolin in three of his most popular ballet roles. Left to right: as the fabulous Bluebeard of Fokine's ballet by that name; Alicia Markova and Anton Dolin in Dolin's revival of the classical "Giselle"; Dolin as the miraculous devil of "The Fair of Sorochinsk".

AN INTERVIEW WITH ANTON DOLIN

by LUCILE MARSH

Besides being one of the foremost dancers in the world, Anton Dolin is a real personality.

After you see his classic elegance as Albrecht in "Giselle," his uncanny brilliance as Red Coat, The Ukrainian Devil, in the "Fair of Sorochinsk," his witty ferocity in "Bluebeard," it is hard to know what you do expect to find when you meet him off-stage. But you are certainly not prepared for this quiet, casual young man, obviously a gentleman and a scholar, and very good-looking to be sure. But, most amazing of all, he shows no desire to talk about himself and doesn't even talk about dancing until you bring it up.

One psychologist has pointed out that our habitual phrases are very indicative of our character. It is certainly revealing how often Dolin said: "But there is something to be said for . . ." and thereupon spoke a good word for the person or thing that was being panned at the moment. Even when Hurok was coming in for his share of censure Dolin spoke up with enthusiasm: "But there is something to be said for the man who has had enough faith in the ballet to manage it to its present great success."

It is even more amazing to hear a dancer congratulate you on an article on another dancer.

"You were so right in what you said about Danilova. She is a really sweet person. She has helped so many young artists, and she is really dedicated to her art," Dolin said.

It was hard to believe that Dolin had just come back into his hotel suite at the Algonquin from his travels, there was so much atmosphere already there. In a large silver frame was the photo of Adeline Genee (here reproduced). On the wall was a gorgeous Byzantine cross which Anna Pavlova always carried with her. It was given to Dolin by Pavlova's husband when she passed on. A photo of his mother and another of his brother's three handsome boys were on the table. Their uncle is obviously crazy about the little rascals.

"Were there just you and your brother in the family?"

"No, there were three of us. My oldest brother, Philip, was killed in World War One — just a few weeks before the Armistice. He was only 19."

"You are Irish, aren't you, Mr. Dolin?"

"Half Irish and half English," he replied.

"Well, I can see you got your black hair from the Irish ancestors, but where are the Irish blue eyes?"

"My Spanish great-grandmother gave me these instead," replied Dolin, with a real Irish twinkle in his Spanish black eyes.

"Was your mother an artist in any line?"

"No, just a marvelous mother."

"Your father?"

"Rode horses, hunted his own pack of hounds, and played cricket."

As he replaced Pavlova's cross in its niche, Dolin began to talk of the the great dancer.

"A truly magnificent human being," he said. "I would often go to supper with her after the ballet, in London

or Paris. She would talk about everything imaginable with wit and charm—international affairs, the latest book, even the newest murder. The dance was very often not mentioned at all."

This, incidentally, is one of Dolin's pet theories. "Of course, dancers must dedicate themselves to their art, but they must get away from it, too, in order to keep balanced and human."

"What are your retreats from the dance?" we asked.

"Theatre, writing articles, reading good books, current magazines, daily newspapers and friends outside the dance, as well as in the profession."

Then he went on to say that he was with a large group of American dancers and dance students a few years ago in this country and he was amazed that none of them got up early one Sunday morning to hear the President's speech. He and Markova were the only ones in the group to tune in their radio to hear it.

Dancers really should take this to heart, because, indirectly, it has a great bearing on their careers. Much of Dolin's fabulous life can be credited to his ability to meet anyone, talk sanely and interestingly on subjects outside the dance, and in general act like a human being, instead of a dancer.

Dolin came to this country to go to Australia to dance with Baronova. He stopped here to appear with Ballet Theatre during their fabulous first season at the Center Theatre in January, 1940. He now laughingly refers to those mad days!

"I remember how sane and sympathetic Mr. Orthwine was through all the wild clashes of temperament and ideas. He's really a wonderful person!

"I, for one, was so determined to re-stage 'Giselle' (which had not, except for Markova's great performance, been a box-office success in America), that I must have seemed like the proverbial prima donna. To insist on every detail of production, new scenery and costumes for a comparative failure, and without Markova, did seem a little insane, but I was quite sure I could make the American audiences love and appreciate its great value and beauty, as I did. Sure enough, they did. Lucinda Ballard's decor and costumes were lovely, and Annabelle Lyon, who was my first American Giselle, gave an exquisite performance, replacing, as she did at the last moment, Nana Gollner who had hurt her foot."

"Are you more interested in dancing than in choreography?"

"I am interested in both. I love to produce classical ballets and recreate old ballets, so, when that opportunity comes along, I can't resist. But it is difficult for a dancer to choreograph, rehearse a ballet all day, and then dance at night. When you are a classic dancer you have to save your energy for performances or it isn't fair to your audience, or to the ballerina you partner."

Then Mr. Dolin made some very pertinent remarks about audiences.

"I dance for my audiences and I'm not ashamed of it. I love their sincere, spontaneous applause. But, like every sincere dancer, I want to earn my applause. I loathe clacques, and I am offended and ashamed when they applaud a step when it isn't perfectly done. Artists want their audiences to understand and appreciate real accomplishment. If they don't, the artists lose their faith and respect for their audiences, and that is really a terrible feeling."

"What do you suppose makes audiences do such strange things?" we asked.

"Some of them want to appear to be connoisseurs when they aren't, or they get a kind of hysterical fan attitude towards their favorites."

"In other words, they try to act like balletomanes," we suggested.

"That terrible word," said Dolin. "It sounds like a really dreadful disease, doesn't it? Why don't you run a contest for the best name for dance fans to replace that poor misused, fantastic term, balletomane!"

"A good idea, Mr. Dolin, we will do that." (Start sending in suggestions, readers!)

Then Dolin began to discuss how

(continued on page 33)

photos: Seymour

Anton Dolin dancing with two famous partners. Left, Dolin with Irina Baronova as they danced the leading roles in Fokine's "Bluebeard" during its first season. Right, Dolin dancing with Adeline Genee at the charity matinee performance commanded by King George.

photo: Constantine

Anton Dolin in the classical male role of Michael Fokine's ballet, "Les Sylphides".

NATIONAL DANCE WEEK CONTEST WINNERS

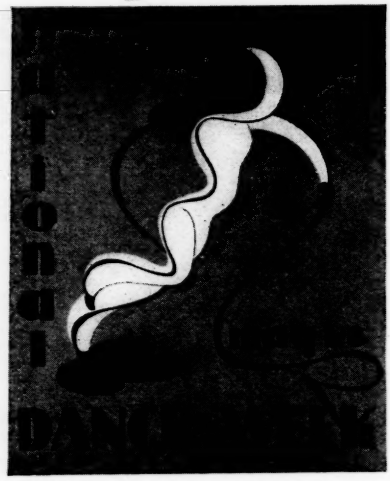
The most thrilling National Dance Week plans continue to pour in as our closing date forces us to go to press and postpone our complete report on National Dance Week until next month.

Although many cities have planned wonderful weeks, Syracuse continues to outdo her first place record of last year.

"The town is covered with 100 posters, 5,000 leaflets and excellent press publicity," writes Norma Allewelt. To wind up the celebration on Sunday, May 8th, Norma Allewelt, herself, is bringing Miriam Marmein to Syracuse to perform her Bible Suite, "Behold the Glory." A committee of 25 local ministers of the Gospel of all denominations are acting as a cooperative committee. That is a real history-making accomplishment in the dance world.

Ellen Douglas Norwood of Raleigh, North Carolina, has every local women's club, Rotary, Kiwanis, etc., celebrating National Dance Week as well as every school library and radio station.

But more of this next month.



Saki Dicran, young New York artist, wins first place for design and dance feeling in her poster.

The following poem of Barbarie Hastie was chosen as the best of the many sent. Second place went to Ronn Marvin, third to Mabel Thompson, and first prize for a humorous poem was awarded Vera Grant.

IN MEMORIAM

When I recall
The creations of beauty
That emanated from your clever brain,
Is it a wonder that I grieve
And disbelieve when people say
That you have laid aside your work
. . . and gone?
You cannot die;
Your vibrant personality is felt
on every stage
Where dancers sway to swelling
strains of symphony;
And in every classroom
Where bodies strive and strain
For the perfection that was your
philosophy.
Spectre de La Rose! Petrouchka!
Sylphides! Scheherazade!
Not in your works alone did you reveal
The titanic scope of your creative art;
But to the Dance itself you gave new
life,
As though you poured into It's feeble
form
Your own life's blood!

BARBARA HASTIE
114 Delaware
Detroit 2, Mich.

The poster contest was won by Saki Dicran, a young New York artist who has danced and drawn all her life. Of course, dancers are her favorite models. "A dancing model helps me to draw," she explains. She has also designed some costumes for Katherine Dunham. Because of her dance feeling, however, she is "anti-costume," contending the less costume the better for the dancer. The real trick, however, is to add the color and design of costume without losing the essential lines and movement of the dancer's body.

Second place in the poster contest went to Florence Martin, New York City, and third place to Shirley Black, Central High School, Syracuse, New York. The following artists received honorable mention: Shirley Keller, Grand Rapids, Michigan; James Sampson, Central High School, Syracuse, New York; Barbara Schlessinger, New York City; Helene Bolea, New York City; Shirley Watkins, Pittman, Nevada.

First place for solo photo goes to Lois Johnson, pupil of De Fogia School, Gouldsboro, Pa.

This photo of Quentina and Antonio of Mexico in "Los Toronzos" won first in comic photos.

THE WEARY DANCING STUDENT

Right foot, left—now the other way around;
Left foot, right—I must barely touch the ground.
Right arm, left arm, each must slowly raise.
Left arm, right—I must learn so many ways!
Swing and hop and swing and hop and swing and hop and hold—
My, this room is getting warm, outside it seemed so cold.
Lift, extend, and lift, extend;
Feet together, and s-l-o-w-l-y bend.
Bend — and — up — and — heels must touch the floor;
I've lost the count but surely now I've done the forty-four.
Drop — and — hang — perhaps some music would inspire.
If you breathe correctly you really shouldn't tire.
Turn, two, three, leap, two, three —
The waltzes are the best;
Leap, two, three, up, two, three —
I *mustn't* stop to rest.
Turn, sink, and turn, sink and leap, leap, leap!
The back must not be tense, the arms must have sufficient sweep.
Waltz! Turn! Step! Leap! — Oh, practice hours are fun.
I *could* go on forever — but I'm awfully glad it's done!

VERA GRANT,
New York City

SONNET TO A YOUNG DANCER

She was not made for mortal minds to touch
With designing paradox to quell hope
For her exultation in the dance . . . since such,
Is her blesséd heritage from life's scope.
Let lucent lightness kiss her form's desire
To spring with joy into the fairy air,
Keep within her bosom celestial fire
To warm her spirit's emulating dare.
What empyrean heights! does dancing lend
The soul incensed with this corporeal art;
Tangible motion with ecstasy's blend
To ripen each aspiring, willing heart.
What raptured being who fled the earth in dance
Would stoop to join a danceless, sullen trance.

RONN MARVIN,
Hollywood, California

photo: Gates

Pupils of Lampkin School, Athens, Georgia, win first prize for children's group photo.

LOST RHYTHMS

How I have always loved to dance!
When as a little child in years so long gone by,
My father, stern old warrior of another day,
Would take his fiddle down, from off the wall
And play those reels, those jigs and hornpipes
Of a livelier, larger, frontier time,
How I would spread my skirts and tap and turn and twirl!
"Why, little daughter," he would say,
"You are my dancing fairy flower!"

Whence came those strains of blood which move my feet
Whene'er my ear hears Music's rhythm beat?
I know from far off Scottish moors
The bagpipe's skirl, I still can hear.
From Erin's vales, my feet as yet can feel
The pattern of those Irish jigs.
And yet how came I with the love
Of Austria's slow and stately waltz,
And Spain's wild beat to castanets!

Sweetheart, wife and mother . . .
All these have I been for thee,
And yet—you will not dance with me!

MABEL THOMPSON RAUCH
759 North Citrus Ave.,
Hollywood, California

(*continued on page* 39)

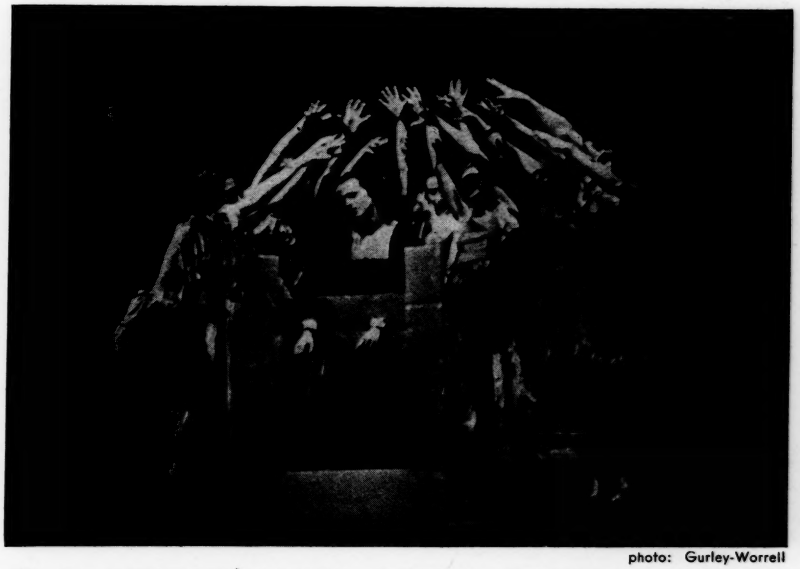
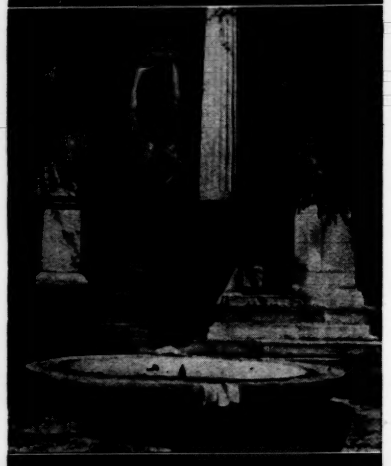


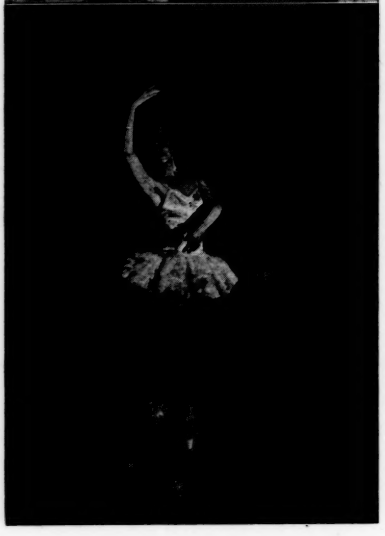
photo: Gurley-Worrell

This photo of "Salem Witches" danced by the Washington Civic Ballet under the direction of Lisa Gardiner wins first place as a performance shot. Music composed by Dorothy Rodde Emery.

BALLET-WHO IN ATLANTA

by CORNELIA ENGLISH





Coming up the driveway past a rose garden on one side, large shady oaks on the other, I climbed stone steps onto the flagstone terrace leading to the grey stone "Little Concert Studio", the home of the Atlanta Civic Ballet. Going forward, I seemed to be entering a forest of oaks and pines, the reflection in the studio's mirrored wall of the wooded grounds behind me. The panelled doors were folded back, leaving the front of the studio entirely open to the warm summer air.

The group was engrossed in working on a new ballet, "The Little Fairy Who Couldn't Dance", for which special music was written by Atlanta's Michael Ehrhardt. Focussing the energy of the group was a dark-haired, beautiful dancer, who introduced herself after the rehearsal as Dorothy Alexander, Director of the Atlanta Civic Ballet. She had designed the studio herself, complete with dressing rooms, shower, and storage space, and had it built next to her home. The green mosaic walls are touched with Chinese red, built-in bookcases flank the folding doors, tall mirrors cover two sides of the room, while large windows fill the third side. The Civic Ballet often uses the studio as a stage, and seats the guests on the terrace for small, intimate concerts.

From Dorothy Alexander I heard the history of the Ballet company. Although the group was officially registered as a Civic Ballet only last year, it really began ten years ago with only six members.

Seeking encouragement for the many students who wanted to dance but felt they had outgrown "taking dancing lessons", Dorothy Alexander organized her older girls into a concert group. These members, from the beginning have held high standards of achievement and have aimed for only the best in concert dancing in striving to advance dance art and build up an audience of dance enthusiasts.

photos: A. D. Vinci

Dorothy Alexander, director of the Atlanta Civic Ballet, in roles using contrasting techniques: modern, Duncan and classic ballet.

The first few years were hard, and only the determined faith of the director kept the group going. The company was constantly in the red. Never aiming to be a money-making enterprise, they did however want to pay their own way. For the past five or six years the books have been triumphantly balanced, with enough surplus to ease the headaches of the group. Two factors are responsible for this happy state of affairs: first, some of the older members have wanted to take responsibility for making the venture a business success: and second, the dance audience has been built up to the point where enthusiastic patrons start demanding tickets for the next concert early in the season. The Group has never received contributions — all expenses have been finally paid from ticket sales by members!

The Civic Ballet is divided into the Art Group, consisting of the more experienced dancers working together, and the younger dancers' Dance Group. Since the members are all either business and professional women or school girls, there is only one class a week with Miss Alexander in technique, although a few study with other teachers, too.

Members of the Art Group spend their Saturday afternoons at the studio. The first part of the lesson is an exchange period in which some member teaches while "teacher" joins the ranks. Each girl takes charge of the lesson for two consecutive Saturdays. The rest of the afternoon is spent rehearsing the repertoire and creating or learning new ballets for the coming program. Small dues cover the cost of new music and the musician, and any money left over will be used from now on to build up the Studio Dance Library.

The company's permanent director and choreographer is Dorothy Alexander, but they may invite a member of the Civic Ballet or an outside person to be guest choreographer for a particular ballet. Four of their members have been chosen as permanent officers, although this arrangement is being given a three-year try-out. They are: President, Dorothy Guy; Vice-

President, Hilda Gumm; Business Manager, Ellen Rosenblatt; and Publicity Manager, Nancy Lochridge. Other officers are treasurer, make-up artist and committee chairman. New members are recommended either by the director or their own teacher, and must be unanimously accepted before they are invited to join. The prospective member must give a concert consisting of three types of dancing, some of which presents her own choreography. She must also pass an examination on dance terms, besides teaching the class for one lesson. These latter requirements apply only to the Art Group. Prospective Dance Group members must be unanimously accepted and pass the examination. All members must rate dance rehearsals ahead of any social engagement.

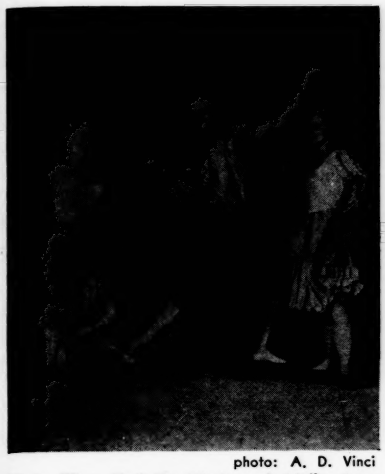


photo: A. D. Vinci

Marie Ellen, Earl De Hart, and Molly Anne Harkert in "Cotton Picking Time in Georgia", another original ballet on a local theme.

In the work of adding to the repertoire, each member contributes. Sometimes, one person creates an entire dance; sometimes they work together on a number and combine the ideas of all. Naturally, most of the dances are choreographed by the director. At concert time certain members do research work, others take charge of the ticket sale, while the rest plan and make stage properties. For the Spring concert last year one group made a backdrop and painted it for the ballet called "Snow Toward Evening". When you consider that each girl has either a job to hold down or school work to prepare, the spirit of the undertaking becomes apparent, and the group is justly proud of the finished product. Just this year they have acquired fourteen Associate Members! These civic-minded Atlantans are helping with costumes, properties, research, publicity, and social functions.

Only the girls have thus far been mentioned in telling of Atlanta's Civic Ballet. That's because the Armed Forces have all the boys now. The group has always had at least three or four boys, and sometimes as many as six in one season. Lieutenant Marvin Carter is now an Air Corps instructor; Major Charles Holder is in Italy; Corporal Phillip McGuire is at Fort Belvoir, Virginia; Sergeant Frank Coley is in Australia; and Sergeant Hubert Black is an artist in the camouflage division. The others have gone off to college or have moved out of the city. The men have always entered into all the plans with great enthusiasm. Sergeant Black used to design costumes and sets, and Corporal McGuire once wrote special music for a ballet.

Each summer for many years the group has furnished dancing teachers for the camps nearby. Many of the girls spend part of their vacation studying in New York, Chicago, or at Jacob's Pillow. Three years ago three girls rented a "U-Driv-It" car and drove to Colorado Springs. They were teased all summer about their long "taxi" ride out west. Now that tires are more precious than rubies, the "teasers" are probably still wondering how the girls were smart enough not to use their own cars.

In addition to concert engagements in Atlanta, the Civic Ballet has danced in many nearby cities and towns as well as in neighboring states. The group has cooperated with other dancing teachers, music clubs, and local organizations. They have joined in programs with the Atlanta Dance Crafters, an organization of local dancing teachers, and with the newly-formed Atlanta Civic Opera Company.

They have also danced for the Georgia chapter of the Dancing Masters of America. Many times members have filled engagements to lecture and dance for professional clubs, sororities, and educational organizations. Several years ago the group gave a lecture-demonstration for the Georgia Educational Association and another for the National Education Association.

Each year the Civic Ballet volunteers to dance for institutions such as the World War Veterans' Hospital and Lawson General Hospital. Last spring they gave a benefit performance for crippled children sponsored by the Eastern Star.

Funny things happen in all dance groups, and Atlanta's is no exception. One of the girls broke a small bone in her nose while practicing a high kick. About a year later, as she was showing a friend how it happened, she slipped and knocked a hole in her chin. Now she does lower kicks!

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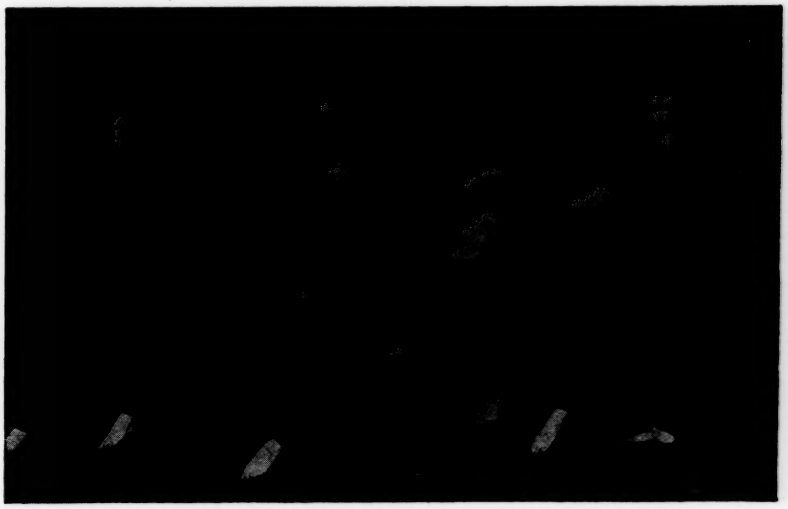
A scene from "Fugue", a modern ballet created by the Atlanta Civic Ballet with music by Arensky. Hilda Gumm, Dorothy Guy, Nancy Lochridge, Monteen Smith and Kathryn Roberts.

photo: A. D. Vinci



Diosa Costello in a characteristic glamorous pose acompanies her song and dance with drum.

THE PORTO RICAN BOMBSHELL

THERE is some debate whether the popular Diosa Costello is a dancer, a singer, a comedienne or just a fabulous personality. But everybody seems to agree she is entrancing, whether you chat with her as she has her appetizer and soup before going on, or watch her from the audience as she writhes, romps and rumbas through her fifteen minute act which, by the way, never fails to kid, vamp and finally slay her captivated public.

Diosa is a child of nature, a tiny spark of the elan vital that burns with a fierce and constant fire. Her hair is jet black, wavy and unrepressed. Her eyes are even blacker and even less repressed. Her lips are red and full, her teeth small, white and strong. A cute profile adds to the gamin effect.

Diosa is cordial and unaffected with everybody. She loves people; they return the compliment. Between obviously relished spoonfuls of soup, she told us how even as a tiny child she wanted to dance all the time. Her mother disapproved and locked her in her room for punishment, but she always managed to get out. One day her mother locked her up without any clothes on, but the irrepressible Diosa draped the pillow cases around her for a dress and tied the sheets together for a rope like she had seen them do in the movies, and lo and behold, her mother found her entertaining the whole neighborhood with a dance made to fit the new pillow case dress. Many a time she came home with both fists full of pennies that admirers had thrown her as she danced.

She was then sent to Catholic school but she eluded even the ever watchful eyes of the nuns long enough to give a dance performance in the cellar of the convent to as many of her admiring fellow students as dared risk the punishment of being caught.

From pictures in newspapers and magazines and from frequent Saturday afternoon sorties to the movies, she picked up such acrobatic feats as the split, back bend, and walking on her hands, crossing her feet under her chin as she did it. She wanted to be an acrobatic dancer, she explained, because it was so hard.

In the school plays and pageants the nuns always cast her as an angel, but Diosa assures us that this worthy pedagogical device failed completely.

When she was fifteen years old, a Spanish Theatre opened on 110th Street and a group of girls in the neighborhood tried out for the "line". Diosa made it, but she soon graduated to a speaking part and in three months was star of the show with her name in lights over the theatre and thirty dollars in her pocket each week. She played everything from Aunt Jemimah on up and down. Nine times she was fired for her pranks, and nine times she was taken back because they couldn't find anyone who could make the audience laugh so much.

One day the director cast her for a serious part in which she had to sing the then famous "My Man". She refused to do it, because she said everyone would laugh at her. But the director insisted, and she came off with flying colors as a torch singer. Now let our heroine tell her own story.

"Then Ladova and Leon Varkas gave me a job in their vaudeville act to do a Spanish Blues rumba. But then Ladova decided to do the number, so I didn't get a chance to dance. But I fell in love just at that time and left the stage. I always left the stage everytime I fell in love, but I always come right back!"

Coming back included dancing at the El Morocco, the Glass Hat, La Conga, etc. George Abbott saw her do the rumba and signed her for a show. She loves being in shows, incidentally.

Her first movie experience she describes like this:

"I was then signed for Met in Argentine. Holy smoke! They rushed me to Hollywood in a airplane after giving me just two days notice. They rushed me all over Hollywood. I was dizzy! Then they gave me the script —I am to play the part of Pancheta! But where is Pancheta? I look everywhere, I read the script from beginning to end. There at last I find her. Just one line! I go to studio every day all dressed up, all made up, but nothing happens. I wait around some more, then I say to Lester Goodwin, 'I go home for a while to New York. Call me when you need me. I'll rush out the same quick speed as I did when you didn't need me'. But then he put me in the picture in all different scenes, so I was very busy and very happy."

But Diosa is happy wherever she works, or she doesn't stay a minute.

"My first job at La Conga, that was grand! Such lovely people to work for. A fine authentic atmosphere. I must have a friendly spirit around me.

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ANNABELLE AND HANNIBAL LYON

for ANNABELLE

Editor's Note: Great artists have such fun among themselves. But this gay, delightfully human side of their personalities is so rarely seen by the public. Here, Waldo Peirce, the famous American painter, writes a "spoofing" poem to the adorable ballerina, Annabelle Lyon.

Annabelle was a tiny little dancer
And a tiny little dancer was she.
Hannibal was a great big lyon
Who bore her companee.

Said Hannibal to Annabelle,
"Now that the season's over,
Why in the name of Lyon
Ain't we rollin' both in clover?"

Said Annabelle to Hannibal,
"All you got's your roar.
Why don't you take your serenade
Round to the box office door?"

"You've never seen my rhumba",
Said Hannibal greatly peeved.
"Quite true", said Annabelle,
"An' I'm all the more relieved."

"I know you won't believe it,
When Nijinsky saw my rhumba,
He went and told Diaghileff
And they tried to steal my thunder.

"Now I've an inspiration
Which will make a mighty stir.
We'll tour the whole damn country
In a 'Petit Pas de Deux'.

"I'll do the choreography
In my home in Central Park . . .
Perhaps we'd better practice
Our first steps in the dark."

They rhumba'd by the starlight,
They fandango'd to the moon.
"You're learnin' fast", said Hannibal,
"We'll be ready pretty soon."

Said Annabelle to Hannibal,
"You're always out of step."
Said Hannibal to Annabelle,
"You'd like to make me trip."

"I wish you'd trim your whiskers—
They tickle without fail."
"Oh, have a heart", roared Hannibal,
"An' please get off my tail!"

Eventually they mastered
Something like a rhumba,
An' started on their world wide tour
With their unique great number.

All in the Twentieth Century
Were wakened with a roar,
For Hannibal got the upper berth,
An' Annabelle the lower.

They rhumba'd in the Klondike,
From Saskatchewan to Texas,
Where two old maidens in the house
Passed out with apoplexus.

Maria Taglioni in her grave
Turned over at the rhumba,
And other old time great long dead
Were troubled in their slumber.

They made so damn much money
When the tour was finish'ed,
They took the Ballet Theatre
Right out of the red.

Now Hannibal's roar has softened,
An' his mane has a Marcelle,
An' he bought a nice new roadster
For to drive his Annabelle,

Who keeps right on a-dancin'
And fills the house full well
With smaller, gentler partners
In roles sweet as "Giselle".

WALDO PEIRCE

Eugenie Delarova and Lubov Rostova in their new Flower Shop, and below as ballerinas before they left ballet for the cold business world.

BALLERINA FLOWER SHOP

by OLIA PHILIPOFF

They folded their gossamer wings and wrapped them in tissue paper. They sprinkled their woollen tights with sparkling mothballs, and with a suppressed sigh they hid in the bottom drawer of their desk the photographs and scrapbooks—records of their glamorous lives. Then, with their feet set in fifth position, they planted themselves behind a cash-register.

Thus in the year of grace 1944, in modern Babel, two ballerinas plunged into the turmoil of business and the Ballerina Flower Shop came into being. The two pioneers are Eugenie Delarova and Lubov Rostova, known to you and me and to countless friends and admirers as Genia and Loulou.

To pierce the mystery which made both dancers revert to a "bourgeois" existence, while Broadway vies for every pair of dancing legs, we approach a balletomane. The balletomane's eyes glistened and a tremor set in his voice as a honeyed string of words flew from his mouth:

"Beauty, you see. Loulou and Genia have always been associated with beauty and art. Girls and flowers. Flowers, girls and ballet, it is all one. Beauty, the divine food!"

He flailed his arms, pressed his pale hands against his breast pocket and anxiously asked: "Do you understand?"

We understand, but having ourselves been born and raised to the purple and thorns of ballet life, we were not satisfied with the answer. So we smiled and turned to Loulou for explanation.

"Bored", she said. "Touring in present conditions is a nightmare and Broadway, a gamble."

The girls have a new type of agreement. The one that leaves the enterprise is not bought out by the other, but rather pays damages for leaving.

"How come?" we asked.

"Well, the only reason one of us would leave is to marry a millionaire, so why shouldn't we pay the one who is left?"

First Scene: Flower shop, Tuesday night.

On the eve of the day before the opening of the Ballerina Flower Shop and exhausted owners and advisers sat down at midnight to a feast of chicken, beer and cheese, which they spread on the corner of a table amidst green foliage. They did not notice a woman who anxiously peered in one window, then the other and finally began hopefully scratching on the door. Victor opened the door. Victor is the Blithe Spirit of the place; but contrary to his mischievous prototype in Noel Coward's comedy he does not smash vases, throw flowers, break frames or misbehave in

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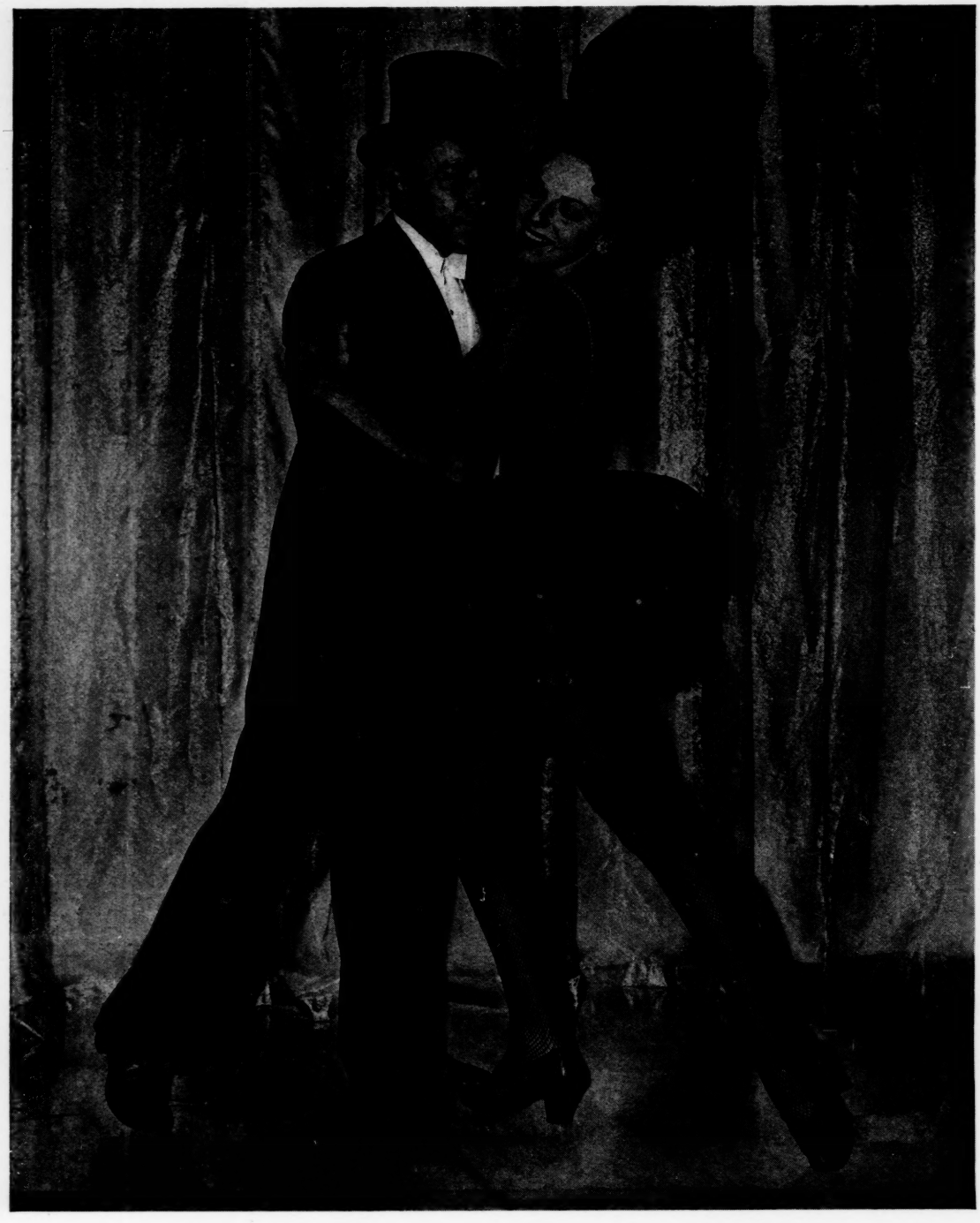
DANCING STARS IN OLD AND NEW BALLET ROLES

Constantine catches the ballet stars in action. Across the top: Rosella Hightower shown in "Mademoiselle Angot"; Lucia Chase and Simon Semenoff in "Fair at Sorochinsk"; John Taras and Muriel Bentley in "Mademoiselle Angot". Middle row: corps de ballet from "Romantic Age" (Fern Whitney, Virginia Wilcox, Doreen Oswald, Albia Cavan in the center as Cupid, Shirley Eckler, June Morris, Patricia Barker); Andre Eglevsky in air in "Fair at Sorochinsk"; Nana Gollner and Paul Petroff in "Helen of Troy". Across the bottom: Nora Kaye in a leap from "Aleko"; "Pas de Quatre" with Nora Kaye, Nana Gollner, Rosella Hightower and Janet Reed: Maria Karnilova in "Tally-Ho".

GLAMOROUS DANCE STARS OF THE MOVIES OF TODAY



Alluring Zorina dances with matinee idol, George Raft, in "Follow the Boys" by Universal Pictures. Carmen Amaya also dances in this entertaining movie that shows very dramatically how much the theatrical profession is contributing to the morale of men in the armed forces.

AND YESTERDAY

Don't laugh. They were adored then, just as much as our stars are today.

The recent motion picture dance festival might well have gone further back in their researches. As far back, in fact, as fifty years ago. The first motion picture entertainment to win vast popularity in 1894 was a brief dance number by a reigning queen of Koster and Bial's Music Hall. Her name was Annabella Moore, her age was seventeen, and her specialty was a serpentine dance. An early writer referred to it as "wafting and manipulating endless yards of silken draperies."

She became the first big name in motion pictures. Her featured dance appeared on all of the early catalogues and stirred spectators to enthusiasm when it was shown first in the original Kinetoscope Parlor at 1155 Broadway; a year later at the Cotton State Exposition in Atlanta, Georgia, again in 1896 when movies were first flashed on the screen at the very music hall where Annabella appeared in person. The public apparently never tired of her; she reappears on programs again and again in the early years, until 1895 after which she never performed before the cameras.

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This eloquent dance photo bears the simple inscription, "Annabella in Flag Dance, 1896".

Above left: Ballyhoo Cakewalk, 1898. Above right: Anna Pavlova on movie set. Below left: Yekatarina Geltzer and Zhukov in a scene from "Moment Musicale", 1913. Below right: The fabulous Castles, Vernon and Irene, in scene from "The Whirl of Life", 1915.

photos: Constantine

Agnes De Mille (on the left) as she appeared in her ballet, "Rodeo". Dorothy Etheridge, who now dances the leading role, is shown here in the center in the part of the "girl who got kissed". Right, De Mille and Lazovsky dancing her ballet "Three Virgins and a Devil".

CHOREOGRAPHERS OF THE BALLETS OF TODAY

by CONSTANTINE

Watching Agnes De Mille tear about the stage of the famous Los Angeles Philharmonic Auditorium in a hectic state trying to finish her new ballet in time for the date set by Mr. Hurok, I wondered if this was the proper time to approach her for an interview. But I knew that she was leaving for New York immediately after the premiere, and I did not want to miss the opportunity. She looked so worn out. It was amazing to see her one minute on the stage coaching the dancers in their intricate steps, and the next out front critically analyzing the effects of the grouping.

At the first free moment, I approached her in my usual subtle manner and blurted out, "Miss De Mille, I'd like to interview you for DANCE Magazine."

"Interview?" said Miss De Mille, rather vaguely. "Of course, but not until after the opening.

She seemed so distraught. People were milling around her constantly and the dancers asked all kinds of questions. But she answered them all in turn, and demonstrated the difficult steps with remarkable agility.

"Wonder how she keeps that up hour after hour," I thought, "and will she remember to keep our appointment? If she doesn't I won't blame her one bit with all she has to contend with."

Two days later, a most charming, relaxed and smartly attired young lady appeared at the appointed hour at Dell Haven in Beverly Hills for lunch. She was wearing a simple tailored beige tweed ensemble and looked for all the world like an ad for English tweeds come to life. There was not a trace of the harassed lady of not so long ago. After a cordial greeting she sat down, completely unaware of the third degree that was in store for her.

Her first dance lessons were from Theodore Kesloff in Hollywood when she was a child. Then no more lessons until she was through school. During her school career she did her own dances in school shows.

"In my first dances," said Miss De Mille, "I was not much of a technician and got by on acting and native ability. It has always been more instinctive for me to act in movement, and even now I feel that the best parts of my ballets evolve from a few simple, realistic movements."

In 1932 she went to England to do a concert series. There she met Antony Tudor who was then creating his first ballets. After having studied with many teachers she started taking lessons from Mr. Tudor.

"He was the first really important teacher that I ever had for classic technique, and I was finally put on the right track at long last," she said.

Then she and Mr. Tudor started a little company. Mr. Tudor and Miss De Mille were the choreographers and Hugh Laing was leading dancer. They had a season in London and another at Oxford University. Then the war broke out and drove Miss De Mille home.

In New York, she joined the Ballet Theatre at the Center Theatre for that wonderful first season. "Black Ritual" and the enchanting "'Three Virgins and a Devil" were Miss De Mille's first efforts for the company.

Not long after that "Drums Sound in Hackensack" for the Jooss Ballet and the American masterpiece, "Rodeo" for the Ballet Russe de Monte Carlo were created.

Miss De Mille was the first serious choreographer to inject a complete dance plot into a musical play, and for the first time dancing advanced the plot rather than functioning only as the usual "cutie-pie" chorus girl routine that one usually finds in musical shows.

"I was certain that 'Oklahoma' would fail, and that 'One Touch of Venus' would, was a foregone conclusion," said Miss De Mille.

"How could you be so sure that those wonderful pieces would fail?" I asked.

"Well," said she, "I had more than a fair share of failures before scoring a success. I was fired from a Max Gordon show once, and once by the Shuberts. It was partly my fault and partly circumstances. Another time I crossed the Atlantic from London to do the dances for the play within the play of 'Hamlet.' Leslie Howard was the star and the music was by Virgil Thompson. The opening audience in Boston was jelled with laughter so the dances were withdrawn."

I asked her if she didn't consider "Rodeo" one of her greatest successes.

"I didn't at the opening performance," said Miss De Mille. "Everything went wrong that night. I went through the last part of the ballet choking to death. The dress was so tight around the collar that my eyes were practically out on my cheeks. Frederic Franklin tried to loosen it during the performance with no luck. When it was over, I was so mad that I didn't want to take a bow. Freddie literally dragged me out! At about the sixth bow, Freddie said, 'This is fine. They love it.' 'It's just those enthusiastic Russians in the audience,' I said, still thinking that 'Rodeo' was a failure, 'They always do this at premiers.' At about the tenth or eleventh bow, I began to feel that this was a little better than usual."

Her dear friend, Mary Meyer Green, who has been her assistant for years, came backstage after the opening of "Rodeo" weeping.

"I am not weeping because this is the greatest ballet I've ever seen," said Mary. I'm just unaccustomed to seeing you make a success."

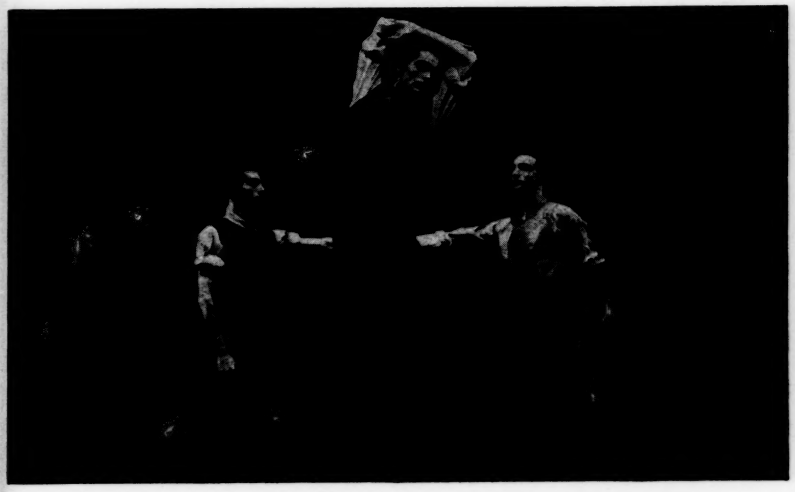
"Isn't Mr. Tudor proud of his pupil now?" I asked.

"I don't think he's particularly proud of me as a ballet pupil," said Miss De Mille. "He's had better."

She has great admiration for Mr. Tudor's work and thinks that his lyric gift for continuous developing movement is without peer.

In her own ballets, Miss De Mille takes a few simple folk patterns that she knows well and translates that back into her own working medium. Whenever she starts inventing movement just to fill out time or space, it becomes meaningless to her. It is then discarded and she returns to the basic idea to find out what she wants to say.

Jerome Robbins, Hugh Laing and Antony Tudor in Tudor's ballet, "Dark Elegies".
photo: Constantine



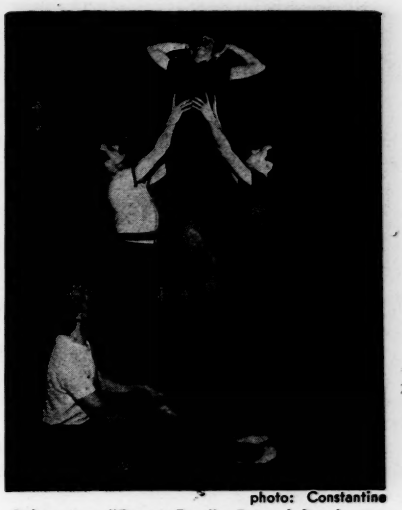


photo: Constantine

Rehearsing "Fancy Free". From left: Jerome Robbins, John Kriza, Hugh Laing, Michael Kidd.

"I must always be close to human situations and human characters", said Miss De Mille. "Abstractions lose their vitality to me."

"Tell me something about yourself that Emily Post would not approve of", I said.

Without hesitating, she answered, "I have the worst temper in show business and am constantly rowing with everybody."

"You can't make me believe that", I said.

"Ask Mr. Hurok, he knows. However, I never row with workers when they are sincere, and I always know when they are."

She has been married for the past ten months to Walter Prude, a Second Lieutenant in Aviation Ordnance. They managed to live together for only ten weeks of their married life and while at the various air bases she rolled bandages for the Red Cross. As far as she and everyone else were concerned, she was just another officer's wife looking for a place to live. She came west to make a home for her husband and twelve days later he was shipped to England.

She is such a discriminating and self critical choreographer that she is now in New York to revise the second part of "Tally-ho", even though it scored a tremendous success here. It is this kind of professional conscientiousness that has put Agnes De Mille in the front of the dance world as one of the leading choreographers.

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EVERYONE'S DOIN' THE DOPEY

Dance Educators of America revive "Doin' the Dopey" in honor of the return of Walt Disney's "Snow White". This dance has also been chosen as the winning National Dance Week dance. It is recommended as a mixer for clubs and canteens.

INTRODUCTION

(Music—play first 24 meas. of music)
Come and join the dance,
We'll cavort and prance.
Let the Dopey dance enhance
Your rep for rhythm and pep.
We'll start the set with the Dopey step
Turn to right with all your might,
And make it snappy.
To the left we go, but not so slow,
Dopey's step with all its pep
Can make you happy.

Leading couples, holding hands, dance around the room and gather other couples into the line. First 8 meas. repeated until seven couples have joined the group. As each gentleman joins the group he is given a name of one of the Seven Dwarfs. Finally the leader brings the couples into a circle. Dopey and his partner go to center of circle and demonstrate the Dopey Step.

The group sings each new couple into the center (first two lines). Then they slide eight steps to left and eight steps to the right while the leading couple "shines" (third and fourth, fifth and sixth lines). They all join the center couple in the pantomime of the seventh, eighth and tenth lines. All join in the "Chorus", swinging this partner first with a right elbow swing and then with the left.

DOPEY'S FIGURE

Dopey is the first to shine
Let's finger snap him into line.
Let's try his step, but not his grin,
For dumbness sure can wreck you.
With the opposite sex you'll always win
With a brainy, he-man set to.
Sing, sing let's flop your feet
And skip around like Dopey.
Lift your Snow White in the air
And kiss her if you dare.

CHORUS

(Repeat last 8 meas. of music)
Swing, swing, a merry spin,
The fastest dancers win.
Singing loudly as they swing,
"The Dopey's sure the thing."
This chorus is repeated at the end of each Dwarf's figure.

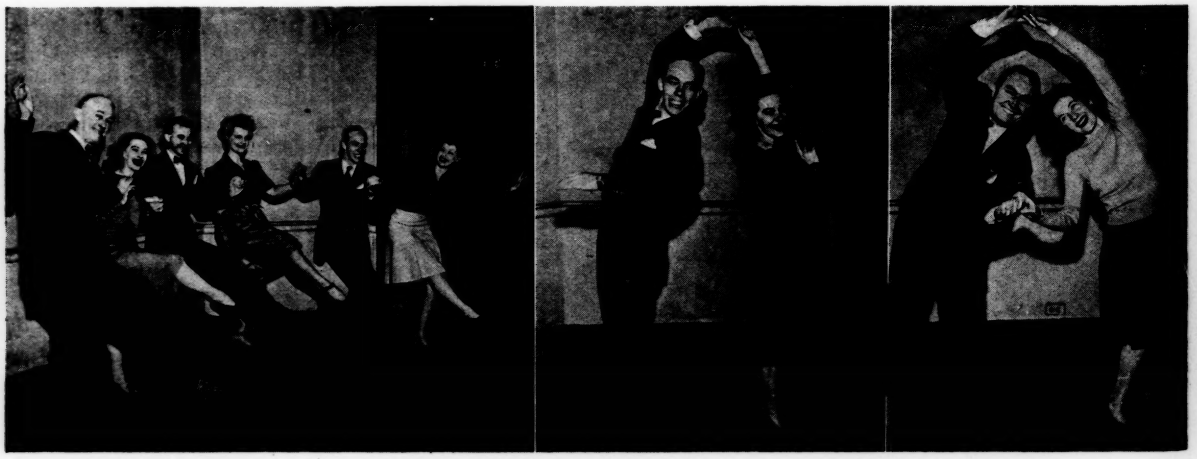
Grumpy and partner now go to center and do the Grumpy step.

GRUMPY'S FIGURE

Grumpy wants to be the star,
Let's greet him with his Hump, Hump, Bah.
Let's try his step and stamp our feet
But don't get mad as he is.
The opposite sex prefers us sweet
So we'll keep a smilin' fiz.
Sing, sing, "And if you please
I'll just take one big squeeze."
Snow White, center, hop, hop, hop,
Then hop back to your pop.

Gentleman turns to partner and gives her a hug (4 meas.) Lady hops away from partner and then back to him with the following step:

Hop fwd. on both feet (1) again hop fwd. (3) Hop fwd. (1) Hop



The Snow White pickup begins, started by Dopey and his partners. Left to right: introduction, Rutgers Neilson, Virginia Wheeler (Forest Hills, N. Y.), Earl Atkinson (Brooklyn), Aennchen (Upper Darby, Pa.), Fred Frobose (Nutley, N. J.) and Eileen Kalin (Nutley, N. J.).

Fred Frobose and Virginia Wheeler dance Doc's figure which is a modern version of dos-a-dos. Joseph Ryan (Hartford, Conn.) and Lee Dawless (N. J.) dance Sneezy's figure which is a jitterbug version of the same old "clothes wringer" we did in childhood.

fwd. (2) Hop (3) Turn around (4) Repeat same step moving back to partner. (2 meas.) Total (8 meas.)

Partners face each other and join R hands, swing around a full turn (4 meas.) Join L hands and swing around a full turn (4 meas.) Total (8 meas.)

Repeat Chorus

BASHFUL'S FIGURE

Bashful now will dance and blush,
Let's greet him with, Oh gosh, Tush, Tush.
Let's try his step, but not his blush
For shyness sure can hurt you.
The opposite sex will never rush
Goody goodies for their virtue.
Sing, sing, "Let's see your face,
This lip rouge spells disgrace.
You must take the Seven Dwarf Scrub."
They do it, blub, blub, blub.

Repeat Chorus

Bashful and partner now go to center and do the Bashful Step.

Partners cup each other's faces in their hands (3 meas.) Lady pushes gentleman away (1 meas.) He washes his face like the Seven Dwarfs do in Snow White (4 meas.) Total (8 meas.)

Partners face each other, give each other both hands, swing to R (4 meas.) Swing to L (4 meas.) Total (8 meas.)

SLEEPY'S FIGURE

Sleepy dances like a fawn,
He makes us yawn and yawn and yawn.
His step we'll take, but stay awake
At least till early dawn.
The opposite sex's a pain in the neck,
But still we mustn't yawn.
Sing, sing, "I'll pinch your cheek
And act just like a geek."
Snow White rears and tweaks his ears
And begs him act his years.

Repeat Chorus

Sleepy and partner now go to center and do the Sleepy Step.

Gentleman pinches lady's cheek and chucks her under the chin. Lady objects, takes her partner by the ears and disciplines him. Total (8 meas.)

Partners face each other and link R elbows and Swing (4 meas.) Link L elbows and Swing (4 meas.) Total (8 meas.)

DOC'S FIGURE

Doc will try a step and tap
Let's greet him with clap, clap, clap, clap.
Let's try Doc's step, but not his guff,
Glib tongues are lots more snappy.
The opposite sex can't get enough
Of a line that's mostly taffy.
Sing, sing, "We'll do si do,
Take care, don't stub your toe.
Back to back around we go,
Now kiss her hand just so."

Repeat Chorus

Doc and partner now go to center and do the Doc Step.

Starting to L, partners go around each other back to back (4 meas.) Repeat starting to R (3 meas.) The gentleman kisses his partner's hand in the grand old manner (1 meas.) Total (8 meas.)

Left to right: Rutgers Neilson, Lucile Marsh and Anna M. Green, President of DM of A, plan a 1944 streamlined version of "Doin' tha Dopey".

Gentleman puts his hands on his partner's waist, she puts her hands on his shoulders. They spin around to left with small quick steps. (4 meas.) Repeat to R (4 meas.) Total (8 meas.)

SNEEZY'S FIGURE

Sneezy now, a step will do,
Let's greet him with Ka-choo, Ka-choo.
Let's try his step and run around,
But don't contract hay fever.
The opposite sex prefers us sound
So fool not with a sneezer.
Sing, Sing, "Dance heel and toe,
And start your 'wringer' low.
Low and high around we go
To dance the heel and toe."

Repeat Chorus

Sneezy and partner now go to center

(*continued on page* 33)

Left to right: Earl and Lucy Atkinson of Brooklyn demonstrate Happy's figure. Aennchen and A. J. Weber (Brooklyn) show the skating step. The Wishing Well is like the old time basket figure. Left to right: Phyllis Eastwood, President of D.E.A. (Norristown, Pa.), Fred Frobose, A. J. Weber, Nellie Cook (Brooklyn), Douglas Carbrey, Ann Garrison (Bristol, Conn.), Lena Simpson (Stratford, Conn.), and Joseph Ryan. Back of Frobose is Kathryn Lewis of New York, one of the prettiest girls in the D.E.A. Too bad you can't see her.

Finale of "Rhythm Rodeo" at the New Yorker Hotel, where dance stars hold forth at luncheon and dinner to the delight of the diners.

"RODEO" ON ICE

It is apt to be a problem where to take that special out-of-town guest when she visits you on a non-matinee day. But it won't be, if you will remember you can get an excellent lunch amidst attractive surroundings at the Hotel New Yorker, and a colorful and exciting stage show thrown in the bargain for no more than a good luncheon costs you anywhere.

There is a good orchestra and a dance floor for dancing, which is eventually turned into a frozen stage by rolling out a sheet of ice. When this happens, a company of young, attractive and talented skaters take over and present a rodeo on ice set to music and singing.

There are a number of young and talented performers. First, there is Mary Jane Yeo, the cowgirl who sings and skates, as well as possessing a vivacious feminine personality.

Then there is Jane Lawson, an extraordinary athlete, who performs amazing turns, jumps, and spins.

Jerry Mapes as the cowboy is the attractive young son of the skating headliners, Evelyn and Bruce. He has presence and style as well as great athletic virtuosity in his leaps and spins. Billy Peterson is also a dashing cowboy, doing amazing figures on the small space. Bob Ballard does an adagio number with half a dozen partners and the corps de ballet manages amazing routines for the small stage; the cutest and most original of these is a square dance on blades.

The costumes are colorful and dramatic, and all in all it makes quite a show.

For matinee performances, there are always a great many children in the audience, so Master of Ceremonies Bob Russell has hit upon a very cute idea of inviting the kiddies to the "mike" after the show and interviewing them.

The afternoon DANCE Magazine was there, a little boy from Belmont, Mass. stole the show. Nine year old Jerry Schultz answered questions like a Quiz Kid, plus a Harvard accent 'n' everything. He said arithmetic was his favorite subject. He was "far from knowing" what profession he would choose when he grew up and "it all depends on the boy, how old he was before he is grown up." He would vote for President Roosevelt for president, "as he started the fight and should be left there to finish it," and other similar philosophical observations, punctuated with such Bostonian expressions as "precisely", "to be exact", etc. He ended up by singing two verses and two choruses of "Mairzy Doats"

(*continued on page* 31)

Left to right: Billy Peterson, Mary Jane Yeo, Bob Ballard, Jane Lawson, stars of the ice show at the New Yorker Hotel as they appear in the ice extravaganza on the terrace there.

SHANKAR'S "RHYTHM OF LIFE"

by BASANTA KOOMER ROY

The first photographs to be published in America of Uday Shankar, his wife, and baby son.

In spite of the fact that nature has endowed India with untold wealth of farms and mines, the vast, vast majority of the people of that ancient land are miserably poor. "The tax-created poverty and the poverty-created famines" are chronic in our India of fabulous plenty.

It is claimed by those who know that during the last seven months 5,000,000 men, women and children have died of starvation in occupied India. It is recorded by British authorities like Sir William Digby that during the nineteenth century 33,000,000 human beings died from famines in India.

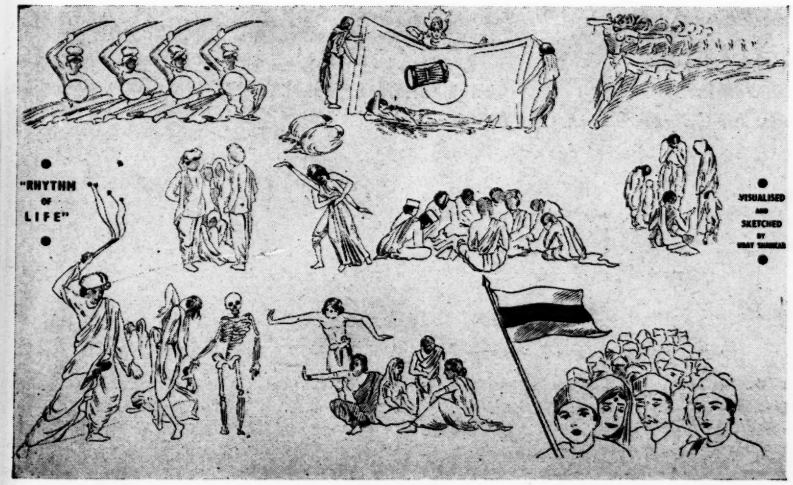
No doubt moved by the sorrows of the masses of India, Uday Shankar has created a ballet. He calls it "The Rhythm of Life". He loves this ballet so much that he has singularly honored it by making sketches of its scenes himself.

Can Uday Shankar, the dancer, paint? Of course he can. In his boyhood in India Shankar chose painting as his profession in life. He studied in the Art School of Bombay. Later he joined the Royal School of Art in London and studied painting with Sir William Rothenstein, the famous English painter.

Rothenstein was fond of his promising young pupil from India. In one art exhibition in London, Shankar won both the first and the second prizes for the two paintings he exhibited. This created a sensation in the art circles of London. Shankar's name as a painter was established.

Not long after, Uday Shankar met the incomparable Anna Pavlova. Pavlova instinctively came to the conclusion that Shankar was meant to be a dancer and not a painter. Sir William Rothenstein, however, did not like this idea at all. In a heroic war of words between the great Russian ballerina and the famous English painter, the woman won. Shankar gave up painting as a career, took up dancing, and became the dancing partner of Anna Pavlova. Since then, the irresistible beauty and the unalloyed majesty of Shankar's art have conquered the world.

Drawings by Shankar of scenes from his new dance drama, with which he toured India with great acclaim.

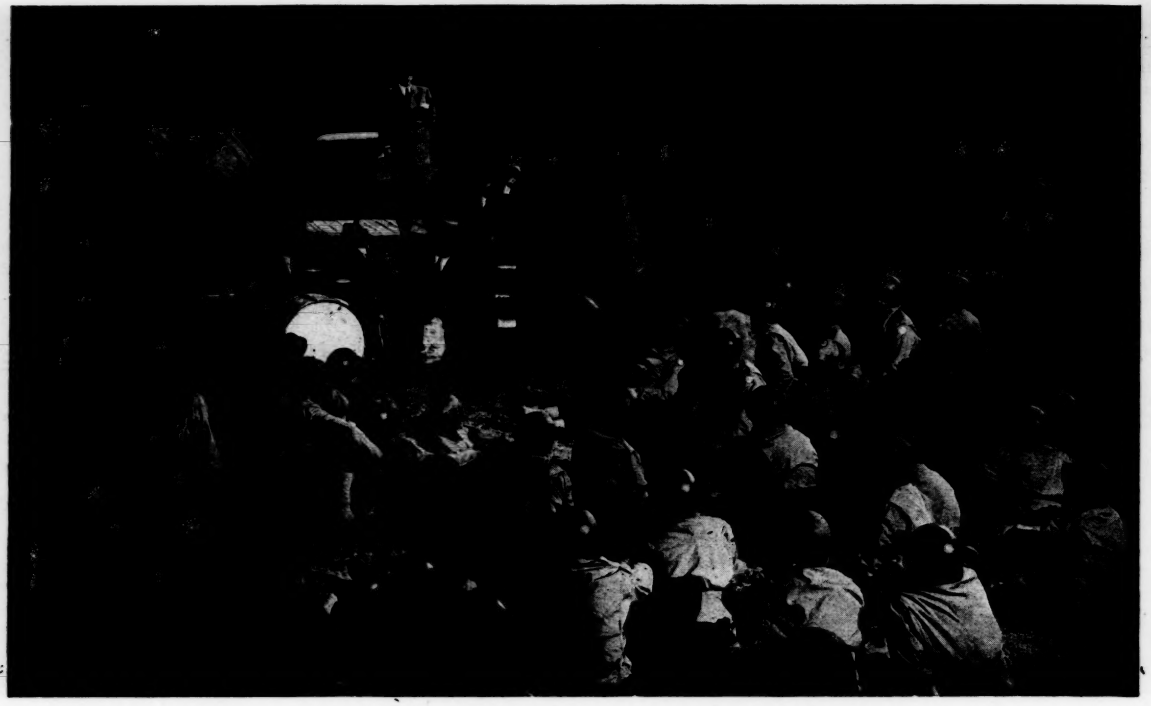


We in America have not yet seen this ballet, "Rhythm of Life", but by courtesy of Uday Shankar I am happy, indeed, to be able to make his sketches of this ballet available to his numerous friends and admirers in America through the medium of the DANCE Magazine.

Here follows Shankar's authorized story of this ballet which synchronizes the best with the illustrations he has himself created with such superlative craftsmanship.

A young man with experience of the world, crushed by the machinery of modern civilization and victimized by the ravages of vested interest, returns to his village during a festival. In spite of the merriment and dances, real life seems so miserable to him that he finds no happiness. He lies down

(*continued on page* 35)



Scene from Universal Pictures "Follow The Boys"

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THE DANCE, THE MIND, THE BODY, AND GOOD HEALTH

by SHAILER UPTON LAWTON, M.D., F.A.C.P.

As the above title suggests, the dance is a coordinator of muscle, nerve, and mind. It is actually an integrator which knits the whole body together into a harmonious and obedient instrument. It is a discipline which rewards in terms of facility, beauty, and precision. Other techniques may develop power or massiveness or specific skill. They may sharpen the mind and promote health. But the dance is the fashioner of Damascus steel. It is the instrument of Athens instead of Sparta, of culture and civilization instead of barbarian brawn. It achieves strength and power in beauty and vitality. It can bring the participant into the realm of symmetrical development in terms of ultimate genetic potentialities.

This of course, we might call a kind of magic, since most of us never live anywhere near up to our own possible limits. Too many are satisfied to have half lived or to have specialized into warped lives. Hypertrophied here, but atrophied or infantile there. The dance, properly experienced, will remedy this, since dance is more than mere technique and strength and agility. It is the flower of the mind and the ecstasy of emotion united into a flowing instrument, the body, which was designed to express all the subtleties and reaches of man's estate.

It is important to remember, in connection with the last point, that no thought at all can be expressed directly from mind to mind, except perhaps those relatively rare and fragmentary incidents which fall under the category of telepathy and/or clairvoyance. All other communication between one human being and another must flow through the interposed muscles which in their contractions and relaxations will translate what goes on within the mind of one, to be divined through the shorthand of muscular action, by the mind of another. Our whole lives are devoted to variously mastering and interpreting the machinations of muscular contractions! The mental life, the spiritual life, the esthetic life are no exceptions.

This is a concept, a thought which is hard to grasp and is one which must be oft repeated. It is a paradox and a reductio ad absurdum. *But* — it is a fact. The "carnal" muscles, and these alone, are the instruments by which Plato was able to give us the undying beauty of the Phaedo, by which Beethoven transmuted the score of the Ninth Symphony, by which Laotze recorded the sublime beauty of the Tao Teh King, which every one will recognize as a complete religion of surpassing beauty.

Think of it! Those pieces of contracting meat, the muscles, were the fashioners of the Taj Mahal and the Parthenon, of those immortal shapes given to us by Myron, Phideas or Praxiteles, by Michelangelo, or Rodin or by Brancussi in, for example, his breathlessly immaterial Bird in Space. The fashioners, we say, not only in the building of such objects but in the planning and genesis of their every line, for just as a composer must think of music in terms of the limitations, designs, etc. of the instruments which will do the playing, so unconsciously the mind thinks in terms of muscular patterns which we call learned skills. Think, for instance, of a word, and your vocal cords have microscopically moved to phrase that word. Think of an emotion, and your body is reflecting it deep down in its chemistry and invisibly in the muscular patterns which express that emotion.

You don't believe this? Well, my friend, it is too easy to prove by thermocouples which can measure one millionth of a degree of temperature or by electrical devices which can pick up phantasmagorial currents. And don't forget that such things are the indices of muscular action. Yes, the proof is there all right. But *think* of what it means!

Now the nervous system is so designed that any one muscular con-

(*continued on page* 30)

The actresses in first picture show how an emotion, even though artificially engendered spills over not only into their faces but into the entire body, down to the finger tips and even the toes, demonstrating the interdependence of mind and body. This illustration is a demonstration of overacting. Second photo shows the same things as are evident in number one, only in this case there is a perfect symphonic interrelation between the content of emotion and mind and the responding total body. The faces, eyes, head, and shoulders are all keynoted, as it were, in the whole organism of each actress. One can easily see how this reaction can not be purely of a surface nature but courses and extends into one's deepest physio-chemical mechanism. This indeed is an example of mind-body-body-mind interdependence and reciprocity. Posed by Julie Harris, Mary Jo Van Ingen, Leora Dana, students of the Perry-Mansfield Theatre Workshop in Steamboat Springs, Colo.

photo: Gerda Peterich

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News, Cues and Hullabaloos

The most exciting news on the modern dance front this month is that MARTHA GRAHAM and her company will have a Broadway run in May, including this season's new works, "Salem Shore" and "Deaths and Entrances", and a repertoire drawn from Miss Graham's concerts of the past few seasons. We have long mourned the fact that artistic dance creations, produced through much labor and expense, should be presented only once in a season. This seems to us a definite accomplishment toward recognition by the general public of the real entertainment and artistic worth of the modern dance.

"Follow the Girls" has come in from the provinces and settled in the old Century Theatre (which had its face lifted for the occasion). This is BALLIRINA BARONOVA'S new vehicle, with choreography by CATHERINE LITTLEFIELD, and VAL VALENTINOFF dancing the male lead. JAYNE and ADAM DIGATANO present some spectacular ballroom routines.

DORIS HUMPHREY and CHARLES WEIDMAN extended their concert series to May 14th. Two new works, "The Heart Remembers", with choreography by Mr. Weidman, and "Inquest", with choreography by Miss Humphrey, were presented . . . The lecture-demonstration series, "Dance and the Other Arts", at the YOUNG DANCER'S STUDIO, has also come to a close. Students of TRUDY GOTH and HENRY SHWARZE are now at work on a two act ballet to be presented soon.

"El Amor Brujo", Manuel de Falla's ballet, was premiered at the ETHNOLOGIC DANCE CENTER on April 11th by LA MERI and her NATYA DANCERS, with ALDO CADENA in the male lead. This ballet, choreographed by La Meri following personal indications and suggestions of de Falla, will be presented with "Swan Lake", in Hindu idiom, on Tuesday and Thursday nights until further notice. This premiere coincided with the premiere of the same ballet, choreographed by ARGENTINITA, at the Met.

ANGNA ENTER'S "Silly Girl" was in the best seller lists of the New York Times three weeks after publication, and was the April selection of the American Institute of Graphic Arts "for purposeful typographical design and excellence of production". In Beverly Hills the exhibition of paintings by this versatile mime has been extended through May 6th, with substitutions for those canvases bought by GREER GARSON, NORMA SHEARER and other Hollywood notables. Miss Enters has just concluded a transcontinental theatre tour which opened on April 1 in Los Angeles (playing to 3,500 spectators) and closed in Boston on April 26th. We need a whole column to cover the activities of this gal!

JEANNE SOOK, the ice ballerina, skated in "Classics on Ice" which gave four performances in Los Angeles the first week in April. The ice stars were augmented on stage by the THEODORE KOSLOFF RUSSIAN BALLET and ANTONIO TRIANA and his Spanish dancers . . . In the roller skating field, DOROTHY LAW has moved out of the speed-championship field to win the Novice Dance Competition with PATRICK HOGAN. Among other winners at the same meet was NANCY LEE PARKER, Detroit Figure Skating Club, who took the Junior Girls title, and KUNNIE MAE WILLIAMS came in second.

The Brooklyn Institute of Arts and Sciences announces that its Major Concert Series of 1944-45 will include three dance attractions: PAUL DRAPER, MARTHA GRAHAM and company, and THE BALLET RUSSE DE MONTE CARLO . . . ASADATA DAFORA and his group

Rudolf Orthwine presents Al Trace with the award for the zaniest band (look it up in the dictionary — you'll be surprised). Editor Lucile Marsh looks on and offers congratulations.

Ruth St. Denis is giving concerts on the West Coast and developing her Temple Dance Group.

presented selections from the tribal operetta, "Africa", at the New School in New York on April 18th. "Africa", a revival of the dance drama, "Kykunkor", which ran for over a year and a half in New York some time ago, will be presented at the Y.M.H.A. in May.

Into our office for review comes Lucy Coves' new book titled "CORPSE DE BALLET"!!! We've seen some corps de ballets that deserved that added "e", but we think the author has a bloodier interpretation in mind. More of this anon.

PAULINE KONER with HAROLD GORDON followed the DE MARCOS at the Roxy . . . MERCE CUNNINGHAM and JOHN CAGE danced a concert on April 5th . . . The Connecticut Opera Association presented LILLIAN MOORE and JOSEPH LEVINOFF as featured dancers with "Carmen" at Worcester, Massachusetts. JEANNETTE AQUILINA of Levinoff's Children's Ballet Company danced at the Rose Breakfast of Verdi Club at the St. Regis on April 5th . . . IVA KITCHELL has signed an exclusive management contract for the 1944-45 season and will be on a coast to coast tour. Her spring performances have included Jenkintown, Pa.; Wichita Falls, Texas; Georgetown, Texas; Amarillo, Texas; Biloxi, Miss.; and Philadelphia.

At the art galleries: ANTON DOLIN and ANTONY TUDOR lectured at Wildenstein and Company on April 21st for the benefit of the French Hospital. The "Five Centuries of Ballet" exhibition at this gallery will run through May 13th . . . A ballet exhibition was on display through April

(*continued on page* 28)

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In Our Mail Bag

by BETTY MANNING

Dear "DANCE":—

Just a few lines for now to let you know that after almost two years of Service, I now find myself located at "Fort Sam Houston, Texas" where I am on "Detached Service" with Third Army on "Temporary Duty" in G-3, which deals with Troop Movements. The work is very interesting. As you may or may not know "Fort Sam" is located on the edge of San Antonio, Texas. Well naturally I drifted into town and have practically made my home at the "Earle Cobb, School of Dance" here. It's been a real tonic for me to get back at my dancing again and the folks here have been perfectly grand to me.

Before coming to Fort Sam I was on "Maneuvers" in the Louisiana Swamps, where I made frequent trips to Shreveport, La. and was guest of "Lillian Stovall" and visited her lovely studio, and renewed my friendship with her and her daughter, Beverly and met her husband. You can't realize what it means to us in the Service to be able to drop in and talk with friends who have the same interests as you do.

While I was stationed at Camp Claiborne, La. I made frequent trips to New Orleans and was guest at their monthly meeting there. (I mean the Louisiana Association). I also met Marie Koch and Arthur Powell there several times and we crowded all the dancing we could possibly get into one weekend.

I expect to rejoin my Home unit soon and my address will be Co. "H", 411th Inf. APO 470, Camp Howze, Texas. I surely would enjoy hearing from any who would care to write to me. Best regards to all, surely enjoy the magazine a lot.

Yours sincerely,
CPL. JACK E. WOLFRAM
Co. "H", 411th Inf.
APO 470
Camp Howze, Texas

* * *

Dear Miss Marsh:

I enjoyed your article in the January issue of DANCE very much. I have been teaching ballet for three seasons in one of Detroit's biggest and best-known skating rinks. It has a private club of many members and it is to some of these members that I am teaching ballet. As you know, most of our skating champions have had several years of ballet. At this time I have a few very much interested pupils, and it is particularly refreshing starting with the very young. Who knows? In a few years we may produce a real star.

Most sincerely,
MIRIAM HOPPER

* * *

Do you remember? You were going to write a letter to some Russian dancer to cement good feeling between our artists. Do it now. Here's one that was sent through the National Council of Soviet-American Friendship, 232 Madison Avenue, New York 16.

* * *

Dear Friend:

After reading the "Letter from Moscow" in DANCE Magazine written by your prima ballerina, Olga Lepishinskaya, I decided that I would love to hear from some Russian dancer and exchange ideas and views.

But before I go further I think I had better say a word or two about myself, so, we both don't feel too strange.

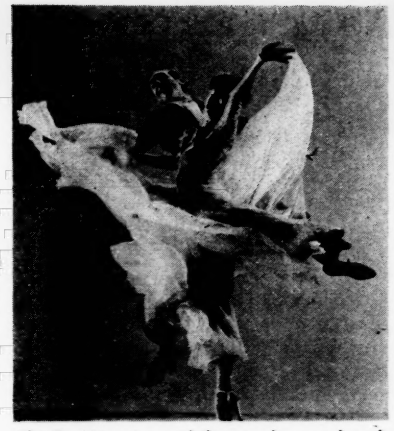
My name is Katherine Ullrich, I'm 17 years old, born and raised in Brooklyn; and my vocation is dancing and I'm hoping some day to be a real

Capella and Patricia will dance a specialty number in Universal's movie "Over Las Vegas"

artist. My parents were born in this country, I have no brothers or sisters, sometimes I think there is a certain loss of companionship, what do you think? Have you any sisters or brothers?

Now for a little bit about my dancing. Four years ago, when most of you Russian dancers were well on your way, I tried on my first pair of dancing shoes, no, much to my regret not ballet slippers, but, tap shoes. I was thrilled and so happy, I had always been tapping around the house, and since it was the only kind of dancing my folks ever saw, they enrolled me in a Tap Dancing school, where I later started to take acrobatics. All this time I always had a sense of admiration for dance as an art but never coming in contact with it as such I couldn't quite say what it was about it that enchanted me. But then, three years later a friend of mine took me to see the Ballet Theatre at the Metropolitan Opera House. The program consisted of: "Giselle" with Anton Dolin and Alicia Markova, "Le Spectre de la Rose" with Ian Gibson and Rosella Hightower, and last but not least what turned out to be my favorite, "Petrouchka" with Irina Baronova, Richard Reed and Yura Lazovsky, whose Petrouchka was marvelous. What a thrilling evening, the music, the setting. But the dancing! such beauty I had never seen.

From that time on I had a goal set up in the back of my mind which is still there, not to be just a dancer, but to be an artist of the dance. About this time I also was introduced to another type of dance which I was best suited for, as I am 5 ft. 8 in. tall and 136 pounds, that was and is called "Denishawn". The name is derived from the names of its creators, Miss Ruth St. Denis and Ted Shawn. Feeling that I was not suited for ballet as an art, but only as a basic technique, I made up my mind that I was going to study at Ted Shawn's "University of the Dance." My parents did not have the money to send me, so I had to work. I toured the United States with a U.S.O. camp show, a company of about forty-five people that played to the boys in the service camps. At the end of seven months I had enough money for my schooling so after a short three week rest I went to "Jacob's Pillow." When I arrived at the "Pillow" I found that here at this



The De Marcos wowed the crowd as usual as the featured dance attraction at Roxy's recently.

school Ted Shawn strove to keep the art of the dance going no matter what the outside world said, or what was the cost. My program for the day consisted of: Body conditioning, Joseph Pilates; Advanced Ballet, Grant Mouradoff, Nathlie Krassowska and Marina Svetlova; Hindu and Oriental, La Meri; Modern, Anne Duggan; Denishawn, Ted Shawn; Beginners Ballet, the same three members of the Ballet Russe.

When my two month course was finished, I knew that the dance as an art was my vocation and I would strive to make it so. My ballet classes were most interesting and the teachers very understanding. I fell in love with the Denishawn technique, which is a cross between ballet and modern but has a free style all its own. I left having won two scholarships and a determination of returning the following year.

Now I am back home looking for a dancing job, so I may continue my studies here in New York. With the hope of some day adding my name to the list of great contributors to the dance.

It is now when both of our countries along with many others are at war, that we dancers must stick together and keep the art of the dance living and growing through one of its most trying moments.

I hope I haven't said too much about myself, but usually you do when writing your first letters to someone you don't know.

(*continued on page* 40)

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MORE NEWS AND CUES

(*continued from page 25*)

at the Schact Gallery, New York . . . GERDA PETERICH has an exhibition April 22nd through May 6th at Y.M.H.A.

RUSSELL MARKERT's "Spring Rhythm" at Radio City Music Hall features HARRISON and FISHER, JANICE CIOFFI, ballerina, and the Rockettes, Corps de Ballet, Choral Ensemble, Symphony Orchestra, as well as GRACE PANVINI, soprano, and GEORGE YOUNG, baritone. "Ballet Classique", which opens the revue, is a dance spectacle done entirely in white and set against an ancient ballroom with crystal chandeliers. Harrison and Fisher poke fun at "arty" dance recitalists.

EDDIE DAVIS of LEON AND EDDIE'S is back from vacation. On April 23rd this club entertained the entire cast of "Follow the Girls". New on the program there is KENNETH BUFFETT, tap dancer . . . TALIA is now the dance attraction at the Waldorf-Astoria's Wedgwood Room.

Dance in the movies: LARRY CEBALLOS directs the dances in Republic's "Cowboy and the Senorita", featuring CAPELLA AND PATRICIA, TITO AND CORINNE VALDEZ, and JANE BEEBE AND BEN ROCHELLE . . . "Storm Over Lisbon" will have an Egyptian dance by the AIDA BROADBENT GIRLS.

RUTH PAGE, WALTER CAMRYN, and a concert dance group presented a dance program at the Civic Theatre in Chicago on April 16th . . . OLGA TARASSOVA will present her pupils in recital at the New York Times Hall on the afternoon of May 21st . . . The last concert of the National Orchestral Association on April 24 was titled "The Dance and Its Relation to Music". Assisting artists were the DUNCAN DANCE GUILD, with the following groups participating: THE AMERICAN DANCE GROUP, the JULIA LEVIEN DANCE GROUP, the BERNICE LIVINGSTONE DANCE GROUP, the ETHEL MANDELL GROUP, the LILLIAN ROSENBERG DANCE GROUP and the ANITA ZAHN DANCERS.

The Skating Club of Lake Placid announces its thirteenth annual summer ice season at the Olympic Arena June 17th through September 4th under the direction of H. L. GARREN.

VICTOR ANDOGA, former regisseur general of the De Basil Ballet Company, will direct the Music Festival to be held at the Opera in Montreal. EMILE COOPER, who was the first to conduct "Coq D'Or", will conduct this ballet and the third part of "Scheherazade", which has not been used before, at this centennial of Rimsky-Korsakoff's music. BORIS ROMANOFF will do the choreography.

Through a typographical error a grandmother became a mother and Taglioni turned over in her grave! Pardon us, and believe us—Madame Duval did *not* study with Taglioni.

Who says dancers aren't people? Not any who saw dance teacher ELLEN DOUGLAS NORWOOD as the North Carolina delegate to the D.A.R. this month at the Roosevelt Hotel. Besides running one of the most successful dance schools of the South, Mrs. Norwood has had time to give 385 patriotic radio broadcasts since the war began . . . GLORIA STANLEY is appearing in KEN MURRAY's Blackouts on the coast. She will come back in six weeks to start rehearsal on a new show. She appears in Paramount's new movie, "You Can't Ration Love".

MARINA SVETLOVA, touring now with the Met, has signed a contract for recital appearances this summer and fall with Columbia Concerts, Inc. She will be accompanied by ALEXIS DOLINOFF and ADRIANA OTERO. Svetlova is now under contract for movies. With LEON VARGAS, the beauteous ballerina will be featured in June with the St. Louis Opera Company . . . ADA VEROVA, dance manager, says there is a great demand for ballet in South America . . . HUAPALA writes us that during the last few months she has danced on many U.S.O. and Red Cross programs. On April 16th she took her group to Pawling Hospital to entertain the wounded boys in the Aviation Corps, who are recuperating there.

NATHALIE DROZDOFF tells us that after her appearance in the February and March issues in DANCE Magazine, she was called to Camp Biloxi, Mississippi, where Colonel Parker engaged her for three concerts for the boys. In addition to performing professionally there, she was married on April 21st at the field.

CONSTANTINE writes that he will go to Mexico the last two weeks of August and then to New York.

For your scrapbook: Barbara Heggie's "Profile" of ALICIA MARKOVA in a recent issue of THE NEW YORKER.

"LIFE Goes to a Party"

That's the way the invitation read. It went on to say, "we are celebrating all dancing with all the dancers".

Yes, sir, it was no mis-statement. I arrived about 12:15. The party was already in full swing; Yeichi Nimura, Lisan Kay, Edward Caton, and, of course, Miss Lee were the hosts. There were dancers from everywhere — from Ballet Theatre: Gollner, Dolin, Chase, Kaye, Reed, Golden, Gomber, Robbins, Laing, Kriza, Hightower, Karniloff, Mr. and Mrs. Alonzo, Bernstein and others. From Ballet Russe: Danilova, Franklin, Krassovska, Mr. and Mrs. Youskevitch, Danielian, Grantzeva, Karnikoski, Talin, Popova, Semenova, Tallchief, Ismailoff, Etheridge, Starbuck, Mr. and Mrs. Denham, Boris, Istomina, Moylan, Goudovitch, etc.

From Broadway: Baronova, Newton, Valentinoff (these three from "Follow the Girls"), Sergava and Roberts from "Oklahoma", Harrison and Fisher, Koner, Karner, Galeznova, Osato, Dukadowsky, Odums, Gaylord, Lawrence, Gilmore, and more too.

From other realms of the dance were: Shawn, Chaffee, Peirce (the painter), Slavenska, Tihmar, Gansert, Rostova, Argentinita, Lopez, Vargas, Arlova, Prideaux, Stuart, Obhoukoff, Page, Moore, Chamie, Barlow, Krapotkin, Kamin, Nemchemova. Ballet designers Love and Dubruchinsky were also there. And there were newspapermen, dance critics, and social balletomanes galore. But even this isn't half the celebrities. It was the most congenial crowd you ever came across. It does one's heart good to see the artists of two opposing companies fraternize with each other and have a marvelous time, while their managements are at swords points.

The highlight of the evening was a performance by Eric Victor, a most talented Swiss dancer, who performed to the amazement of all the dancers assembled. He is a very gifted young dancer of whom I am sure you will see a lot in the future. The other artist on the program was Jimmy Savo, who can get a good laugh from even the meanest man on earth.

The party broke up about 2:45 A.M., and believe me, a lot of credit and praise are in order for Nimura and Miss Lee. It was a novel idea to get the artists of all camps together. The more we have of this sort of thing, the more solidarity and good feeling we will have in the Dance World. R.O.

"Sooner or later", remarks IRINA BARONOVA, "a girl who burns the candle at both ends loses all her fire!"

Dancer JUNE KNIGHT, finding housewifery a bit too calm, is once more behind the footlights as one of the stars in Dick Kollmar's show, "Dream With Music". The Boston critics shouted hosannahs over her performance, saying she's better than ever.

ARTHUR PRINCE dropped in to see us and had a lot of interesting things to tell us about how the dancing teacher functions in the armed forces, and promised to write us an article. Mr. Prince is stationed at the U. S. Naval Training base at Bainbridge, Maryland.

William Christensen, maitre of the San Francisco Ballet, announces a spring season of five performances at the Memorial Opera House beginning May 18th; there will be three performances the first weekend, and two the following. The ballet will then go to Los Angeles and neighboring cities.

Three new works by Mr. Christensen will be introduced: "Triumph of Hope," "Le Bourgeois Gentilhomme," and "Prince Siegfried." The first is a gigantic production in four acts, allegorically depicting the timeless struggle of righteous and evil forces. The music is drawn from the library of Cesar Franck—his D Minor Symphony and other compositions. The story, decor and costumes are by Jean de Botton, renowned French painter now residing in San Francisco.

"Le Bourgeois Gentilhomme" is the story of the famed play of that name, Lully's music providing the background. "Prince Siegfried" is a newly staged version of the third act of "Swan Lake." Other ballets to be seen in this series include "Sonate Pathetique," "And Now the Brides," "Chopinade," and "Winter Carnival."

Fritz Berens, the ballet's conductor-arranger-composer will direct 70 members of the San Francisco Symphony in the pit. Leading artists will be Ruby Asquith—prima, Beatrice Tompkins, Lois Treadwell, Celina Cummings, Onna White, Mattlyn Gevurtz and Rosalie Prosch; William Christensen and Earl Riggins head the male contingent.

(*continued on page* 39)

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DANCE AND GOOD HEALTH

(*continued from page* 23)

traction will swiftly bring about reciprocal and spreading contractions in other muscles. Nor is this spread or spill-over a random affair. It is integrated not only because of the design of the nervous system and the muscular hierarchy but also as a result of previous experience. But the process does not stop here. It spreads upward to reach a part of the brain which is intermediate between the lower and unconscious nervous system and the upper big brain. This intermediate junction is called the *thalamus,* and all impulses stop here. But the thalamus is the first level of consciousness and it is the primary center of feeling, not thought. Thus it is that our muscular contraction, which has now involuntarily and automatically spread to reach the feeling brain, gives rise to emotion.

But the thalamus is close to another one in which is a sending center and thalamic impulses flash downward to their sending center which is connected with all the organs, glands, blood vessels, and general chemical concerns of the body. The result is simple. Isolated muscular contraction—spreading integrated muscular pattern—emotional awareness of the pattern—change in the body as a whole and modification of the primary muscular pattern.

But while all this is happening, the thalamus has sent its emotionally colored message up to the big brain which records and in turn, sends impulses downward, further modifying the original muscular action-pattern.

Now it is important to note the sequence: muscle — emotion — mind. This is the way things happen to us first, even before we are born. This is the way things will continue to happen to us throughout all our lives. But remember that the process can be reversed so that it will follow along these patterns: mind — emotion — muscle; or, emotion — muscle — and last of all, mind. If it is the latter we will have prejudice, impulsive, undisciplined action, disharmony, instinctive behavior. If, however, the sequence is mind, emotion, muscles — then we have integration at its highest point. Now the symphony of beauty, purpose and designed plan emerges and brings into the world the marvelous mystery of the ARTS and of man's beginning emancipation.

There is no escape into a sterile asceticism, since there can be no escape from the architecture of our own design. The inscrutable Mind of the Universe worked it out this way: body — mind; appertaining to man — body first, then sentient mind. Here is a lesson in humility, but is the promise that out of the dust and red contracting flesh may soar the wings of the spirit.

Look at your dancer and you will see symphonic beauty expressing something that is something more than mere form. For back of all form lies substance, and it is difficult even to copy form accurately without having involuntarily gone through some of the mental and emotional substance which the form portrays.

Even fanatical asceticism which seeks to emancipate the mind and soul through bodily flagellation or muscular denial — must achieve its results by means of the same pattern. These zealots start as babies. There is nothing of saintliness in any baby. The design is built as in all of us. Then comes the Notion and "in order to be free" the will sets forth upon the process of reversing the tide of full life. As the muscles recede in power and die, new and strange sensations proceed to the thalamus and brain. These are felt as being a state of calm and peace which is another way of saying, a cessation of incoming stimulae, and it is against such a background that the mind is ready to become freed from materiality.

As to what really happens — there is mystery. But the mystery is generic, for the transmutation of quantitative physical experience into qualitative mental experience is an unanswered miracle. The qualitative sentience of the mystic is not the same as that which arises from action. It is, however, a phenomenon of the same order, in the sense that the beauty of the rose is of the same order as the beauty of any other flower, as opposed to the edible quality of a potato.

If it is important that human beings should expand with their farthest potentialities, then the dance is an art — discipline which will satisfy and reveal. Of course, a dancer of power must be careful not to become trapped in the very individuality of

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GLADYS ROCKMORE DAVIS

Gladys Rockmore Davis, painter of "Waiting for the Cue", shown on DANCE Magazine cover this month, is shown here in a self-portrait. Mrs. Davis, one of our ablest American painters, is represented in the permanent collections of the Metropolitan Museum, Pennsylvania Academy of Fine Arts, Toledo Museum, Swope Art Gallery, Butler Art Institute, University of Nebraska and in many private collections. She has won awards at an Art Institute of Chicago Annual Exhibition, Corcoran Gallery Biennial Exhibition, and Virginia Biennial Exhibition. She is regularly included in all national exhibitions and has served on many art juries. She recently wrote the book, "Pastel Painting", in which medium the artist has also distinguished herself.

their own particular characteristic motions. There is real danger of becoming channelized or stereotyped. But if this occurs in a dancer of great potential promise, it will be because of ego, rather than any innate limitations lying within the reach of their neuro-muscular mechanism. This hazard, in a word, is mento-emotional and not structural.

A dancer such as Martha Graham, Doris Humphrey, La Meri, Agnes de Mille, Jose Limon or Mecle Cunningham to recount only six distinguished dancers, has certainly not become stereotyped. Such dancers as Valerie Bettis, Robin Gregory, or Pearl Primus are all of tremendous power and fire. Their ability to express agony of mind and body, or basic tempestuous emotion, is moving and satisfying. People of less ability would have to consciously guide such power into a widening versatility by a deliberate and carefully planned program based upon insight and chosen to expand the scope of innate genius, otherwise the years would tend to build up walls to shut in Promethean Fire.

Think if you will, of *Letter To The World,* of *Inquest,* of *Swan Lake,* as La Meri and her Natyas do it, of the tragic and agonizing *Daisy Lee,* of *Defy to Cry,* and of *Primitives.* These are examples of a fluid and dynamically beautiful art-form. They illustrate all the complicated interrelationships of which we have been speaking — of the mind and the emotions moving in fire and light, of muscles obedient, disciplined, freed from gravity and disharmonious function. This is Dance as a fashioner of mind and body, and these are only six examples of an art which is as old as men and as varied as cultural forms have been or will be.

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Our readers are asking us where they are. If you know, drop us a line.

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RODEO ON ICE

(*continued from page* 20)

at the top of his boy soprano voice, without missing a beat or a note.

What a marvelous generation of youngsters we have today!

Well, anyway, whether you have kiddies or not, don't miss the New Yorker's appetizing combination of good food and a good skating show.

MAIL BAG

(*continued from page* 27)

Whoever you are I wish you good luck and God's protection. Write soon as I am looking forward to hearing from you.

A new friend,
KATHERINE ULLRICH,
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* * *

I am enjoying DANCE Magazine very much. Members of my Dance Group peruse every issue.

BETTY E. ODENWALD

(*continued on page* 40)

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520 W. 34th St., New York 1, N. Y.

DOIN' THE DOPEY

(*continued from page* 19)

and do the Sneezy Step.

The couples do the old fashioned heel and toe then turn under their joined hands in the following manner:

Heel and toe with L foot (1 meas.) Heel and toe with R (1 meas.) foot. Partners face each other, stretch arms above heads, clasp partner's hands and both turn under to gentleman's left. (2 meas.) Repeat turn or "wringer" to the other side (2 meas.) Repeat heel and toe with L foot (1 meas.) then with R foot (1 meas.) Total (8 meas.)

Partners facing each other put right arms around each other's waist, and turn with hop step, step (hop on foot nearest to partner) (4 meas.) Partners put L arms around each other's waists and turn the other way. (4 meas.) Total (8 meas.)

HAPPY'S FIGURE

Happy has a step, Hurrah!
Let's greet him with Ha, Ha, Ha, Ha.
Let's try his step so full of pep,
High stepping is the fashion.
The opposite sex enjoys a rep,
And the "Dopey" is their passion.
Sing, sing, with boundless glee,
"My Snow White's on my knee.
Up to date girls kiss their fate
Right on his cute bald pate."

Repeat Chorus

Happy and partner now go to center and do the Happy Step.

Gentleman kneels down on one knee and lady sits on his other knee (6 meas.) Lady stands up, takes hold of partner by the ears and kisses him on his forehead (2 meas.) Total (8 meas.)

All face partners and give right hands, pass partner and go to next partner offering left hand. Continue until everyone meets own partner again. Swing partners. Total (8 meas.)

FINALE

In the center dell, make a wishing well.
All hands round, let's slide Pell Mell.
And yell, "Oh ain't Love swell."
Now Gnomies wish for a Snow White miss,
While the girlies yodel, "Oo de lay a ee oo."

Snow White dances with the dwarfs from Walt Disney's "Snow White and the Seven Dwarfs"

Now the Snow Whites hope for a charming Dope,
And the Dopeys yodel, "Oo de lay a ee oo oo."

(*Repeat first* 24 *meas. of music*)

Dopey catch your sweet, swing her off her feet.
Whirl her fro and to.
Like Russian Dopeys do—ooh, ooh.
Do the Dopey step, for it proves your pep.
To be married and kep',
Protect your Dopey Dance rep,
Now off right soon, on a Honey Moon,
Dopey's dance and laughter,
Keep you happy ever after.

Ladies go to center, join hands, forming ring and slide to R. At the same time gentlemen, joining hands form ring on the outside of the ladies and slide L. Total (8 meas.)

Gentlemen put their joined hands over ladies' heads (4 meas.) All slide to L (4 meas.) Ladies with hands still joined, duck out from under gentlemen's arms and put their joined hands over gentlemen's heads (4 meas.) All slide to R. (4 meas.) Total (16 meas.)

Gentleman puts both hands on lady's waist. She puts her hands on his shoulders. As he lifts and swings her, she gives a little jump and presses down on his shoulders. This enables her to swing high into the air. Total (8 meas.)

Everybody returns to circle and dances the Dopey Step (4 meas.) Repeat (4 meas.) Partners take skating position and dance Dopey Step around room and back to seats (8 meas.) Total (16 meas.)

Inspired by Walt Disney's "Snow White and the Seven Dwarfs," to the music of "The Dwarfs' Yodel Song" published by Irving Berlin.

THE PORTUGUESE BOMBSHELL

(*continued from page* 10)

"Here at Havana Madrid I also feel at home. It's like I am at a party, not that I am working." That is one of Diosa's particular charms when she performs. She is having a wonderful time and so does everybody else.

From a dance point of view her body is fascinating. She has so much kinaesthetic flair, it fairly ripples all over her body and out to the audience. Her posture is young and vital and the use of her body always unimpeded and expressive. Much of her work is "ad lib". "The rhythm gets me" she will tell you.

Right now Diosa is out on the coast about to appear in "Curtain Time". The di Gatanos are in the same show. "What grand dancers!" says the generous, exuberant Diosa Costello.

ANTON DOLIN

(*continued from page* 5)

important he considered the classic ballets and the classic technique.

"Dance is ephemeral, anyway," he pointed out, "and the only way to keep our traditions and build on a solid foundation for the future is to keep our great classic ballets alive."

We agree with Mr. Dolin, but here the discussion became so interesting and involved that we made Mr. Dolin promise to write our readers a special article on that. This he will do, so you can look forward to that in the Fall.

We asked him about Adeline Genee and he spoke very beautifully of that great lady of the dance. For our youngest generation of readers who never saw that exquisite creature, she was the great Danish ballerina, with hair as gold as the sun, eyes as blue as the northern sky. She had a fabulous technique and was a dancer of such lightness, charm and sparkle that those who saw her never could quite throw off the enchantment of her.

In 1932, when the late King George of England commanded a charity matinee, Adeline Genee asked Anton Dolin to dance with her as her partner.

"That occasion, and my dancing with Olga Spessiva and Tamara Karsavina," said Dolin, still aglow at the

(*continued on page* 36)

A Message Of Thanks!

We, at Maharam, are grateful to our many friends in the dance field for their splendid support and cooperation under trying circumstances. From coast-to-coast, this season, schools will stage beautiful and brilliant recitals. We're proud that our foresight and planning contributed to the success of these recitals. Even now we're making plans for the future so that the dance world — which does so much for morale on the home front — can continue its fine work.

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CHOREOGRAPHERS

(*continued from page* 17)

It was very interesting to watch Jerome Robbins, youthful dancer of the Ballet Theatre working with Michael Kidd, John Kriza and Harold Lang in his first choreographic venture titled "Fancy Free".

The dancing is fairly modern but based on the classical technique. The dancers employed, like Jerome Robbins himself, have been trained in both the classic and modern idioms.

Jerome feels that the movement is always motivated and, therefore, movement for the sake of movement is not psychological. He gives vent to his ideas in dance form and, consequently, there is a reason for the patterns that evolve as a result of it.

The music for "Fancy Free" is an original score by Leonard Bernstein. It is the first commissioned work for a ballet since the first season of the Ballet Theatre when Aaron Copeland did the score for "The Great American Goof".

Antony Tudor, the brilliant English choreographer, had the idea for "Jardin aux Lilas" in his mind for a long time. The movement was visualized mentally; then he looked about for suitable music. Chaussen's "Poeme" came to him as the ideal piece, after listening to many scores. He has no set pattern for inventing themes or movements for his ballets. Movement stems from instinctive emotion.

Classical technique is basic, and instinctive arm and body movements follow naturally. In other words he breaks down the conventional into the instinctive type of movement.

In "Romeo and Juliet" he tried to interpret Shakespeare in movement, and does not feel that this is one of his creations.

He composed "Dim Lustre" in two weeks. There was less time spent on this ballet than on any other dance production ever presented at the Met. Costume and set designers would come into his studio for approval of their sketches and they fitted the dancers in their costumes between rehearsals. This automatically dispelled the legend that got around that Mr. Tudor couldn't compose anything quickly. Few people here know that during 1937 and 1938 in England he composed about fifteen television ballets for the British Broadcasting Company. Moreover, he was only allowed two days to compose each ballet.

"RHYTHM OF LIFE"

(*continued from page* 21)

and analyzes the whole situation as the music and song continue in the distance. "I have seen the life in big towns", he muses, "splendor, luxury and meanness, while here the real people of the country, the honest villagers, crawl in misery and squalor. For generations they have been suppressed, deceived and tyrannized, but they do not realize it. My feelings, love and goodwill, are ignored, when for years I have planned to save the people, to march with them and demand their rights."

He is deeply stirred and dozes into sleep to dream. The great god Shiva

appears in a terrible mood after slaying Daksha, and creates the sacred drum and other instruments to relieve himself of the wrath that boils inside of him. *Apsaras* (celestial nymphs) come to get Shiva's blessing and dance around the dreamer. As they disappear, sacred warriors enter with naked swords as if they were about to slay him. Upon their exit, a young woman appears with all her allure, charm and voluptuousness. The young man is attracted by her and begins to dance with her in the hope of possessing her. She vanishes as he holds her in his arms. He finds himself again among the peasants and dances with them. But presently all leave him and he is alone. The atmosphere is tense with the premonition of coming evil.

The young landlord approaches and demands money of him. He has nothing to give him. The landlord whips him mercilessly till he is wounded and bleeding. Suddenly the villagers appear and request him to take the national flag and march at their head to the town to see the superman who has always identified himself with the peasants and is ready to give his life for truth and his country. But death and starvation are already stalking them. Finally, he is face to face with the superman, and sighs and sobs with the delight of seeing him, and with pain and agony of heart he complains of all the age old sufferings of the peasants at the hands of the exploiters.

The superman consoles him and promises to alleviate the suffering of the peasants. He sees the awakening of women, their courage and sacrifice in the political struggle. While many are sincere, in others he notices hypocrisy, forced amiability, and falsehood; but he believes that the patriots are arriving to save the land. The superman introduces him to these well-wishers of the country who assure him of all support.

As soon as the superman leaves, there is again chaos all around: jealousy, selfishness, intrigue, orthodoxy, gossip and servility become rampant. He looks in vain for help. The crowd becomes monstrous and he feels himself being overwhelmed by the uncertainties which confront him.

He wakes up in a daze. The distant song and music still continue, leaving him with the unsolved problem; but within himself a new hope vanquishes despair.

"FOUR FREEDOMS"

The FOUR FREEDOMS, the very background and incentive of American life, have been interpreted in almost every principal art form. Norman Rockwell has painted them; Robert Russell Bennett's recently composed symphony has reached most Americans; four authors, Will Durant, Booth Tarkington, Stephen Vincent Benet, and the Filipino poet, Carlos Bulosan, have all described in glowing text what the freedoms mean to America and what they will mean to a wartorn world.

On Saturday evening, May 13, a co-operative group of fifty young dancers from New York City and Westchester will present the four great liberties in dance form at the New York Times Hall.

The FOUR FREEDOMS will be produced by the Steffi Nossen Teen-Age Dance Workshop, which was formed six years ago at New Rochelle for the purpose of giving young people a chance to promote a wider understanding of contemporary dance as an educational and spiritual force. Members of the Workshop have been busy staging productions in Westchester, demonstrating at children's classes, participating in exchange programs with schools, and taking part in dance symposiums with Eastern colleges. Branches of the Workshop are held in New York, Pelham, Scarsdale, Larchmont, and New Rochelle.

When Robert Russell Bennett's Four Freedoms Symphony was first directed by Dr. Frank Black, who introduced it to an enthusiastic public in September, 1943, it was said that "a great symphony has come from the heart and pen of a noted American composer." Mr. Bennett is collaborating with Miss Nossen on this production and is preparing a new score for two pianos and tympani, which will be used by the Workshop on May 13th. In selecting the Four Freedoms theme, the dancers have shown the desire to bring before the public their conception of the worldwide prayer for peace. The entire choreography for the program is by Steffi Nossen, while the dancers themselves are working together on all details of the production.

In accordance with the four movements of the symphony, the dancers have divided their programs into four parts—Freedom of Speech, Freedom of Religion, Freedom from Want, and Freedom from Fear.

To give emphasis to the freedoms, each of the four movements will be preceded by a dance prologue portraying the unhappy aspect of an America without the FOUR FREEDOMS. In direct contrast, the dances themselves will project the strength and determination of today's America. Spoken words to the prologue will provide a dramatization in free verse form to heighten the emotional impact of the message. Strength will be the keynote of the March of Freedom, a final procession depicting victory over fear, which will include all fifty dancers.

(*continued on page* 40)

Teen-Age Dance Workshop group rehearse for their performance at New York Times Hall, May 13.

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ ***This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.***

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ANTON DOLIN

(*continued from page* 33)

memory of them, "remain my most treasured memories."

One of his fondest recollections is a couple of lessons Madame Genee gave him in the old barre work and enchainment, here in New York City two years ago.

"You know, Pat," she said to him (Pat is Dolin's nickname), "it makes me laugh when people say how the ballet technique has advanced. When I was a young dancer we had to do not one entrechat six but sixteen of them. We had to really hold our arabesques like marble statues and we didn't have partners to hold us up in the air for our tour jete and our beaten cabrioles. We had to jump high enough to execute them. If I had only had you then for a partner, I would not have had to work so hard."

Dolin then spoke of the wonderful influence that Madame Genee has had on English ballet life. She is the President of The Royal Academy of Dancing in England and the most glamorous example of integrity and dedication to the dance. She retired at the height of her career to be the wife of the late Frank Isitt and, ever since, has spent her life helping young dancers and championing the finest projects in the art.

"That is what a real artist's life should be", concluded Dolin.

"When you tell us all the fabulous, historic dance personalities you have danced with, it seems you must have started your dance career as a mere babe in arms".

"I was eleven years old", acknowledged Dolin, "when I started my professional career. Today, I have been on the stage for 28 years, 24 of them have been for the dance. But that reminds me—I'm tired of hearing people say this or that dancer was so marvelous, 'too bad she's getting old'. I saw Pavlova dance when she was fifty, and I saw her dance years before too, and she was the greater artist when she was fifty".

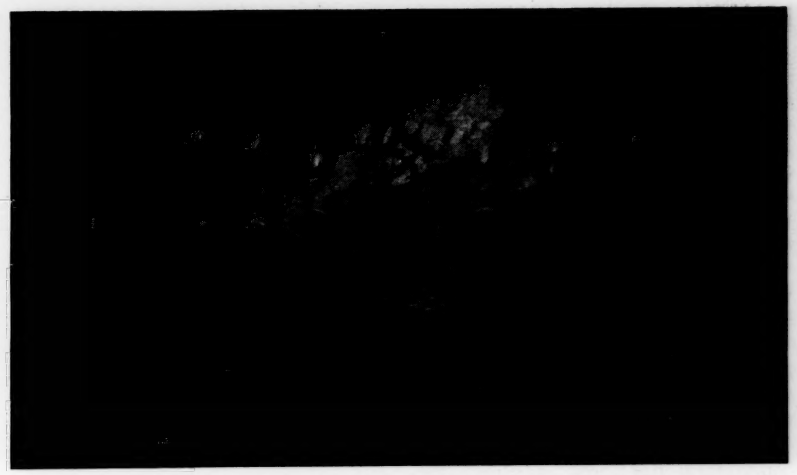
He spoke enthusiastically of the American dance world, how marvelous

it was the way a young dancer could develop here and get to be a soloist in a few years. He wants us to know that no matter what we have to contend with here, it is nothing like the work and self-sacrifice European dancers have to go through. He thinks the Labor Unions have done a magnificent job for the dancer. As choreographer he suffers under the limited time schedules but Dolin learned early with Diaghileff to make the most of rehearsal time. Also, having himself, financed his own company he learned to appreciate how costly wasting time and inefficiency could be.

"Do you like to teach, Mr. Dolin?"

"Yes, but not for too long a period of time. I have had the greatest of teachers myself—Astafieva and Nijinska. During the years I have been dancing I have, naturally, gained much knowledge of the dance and, at times, I have the urge to pass this on. That is when I like to teach and will teach. But, when I am dancing, my first thought is to have a lesson myself, and so Maestro Celli works with me every day here in New York. To the public I am the Premier Danseur, to him I am like a student, I am corrected, politely and firmly. I do not go to his school to be 'shown off' nor to learn new steps for I know the classic dance but to 'iron out the creases' of a long, coast-to-coast tour. This summer, however, I shall possibly teach in Hollywood, during part of my vacation."

This will certainly be a marvelous opportunity for the young dancers on the West Coast. For, as we started to say in the beginning, Anton Dolin is not only a dancer, a choreographer, a director, and a teacher, but he is one of the real personalities of the dance field.



A reproduction of William R. Leigh's dramatic and colorful "Fire Dance" recently on display at the Grand Central Art Gallery. This fierce and primitive dance, peculiar to the Navaho Indians, lasts from sundown to sunrise and is danced to drive out evil spirits of illness.

ATLANTA CIVIC BALLET

(*continued from page* 9)

Several times dances have had to be done on very small stages. One of the worst experiences was on a stage which had two levels. They were dancing in the club's ballroom on a stage built for the orchestra. In a group dance the girls never knew when they would land on the lower level for one step and on the upper level for the next, since the entire space was only about eight or ten feet wide.

When the Greek National Convention met in Atlanta, they asked the group to dance a number suggestive of ancient Greek culture. The Ballet chose a dance "a la Isadora Duncan" called "Spring", for which they wore flesh-colored leotards and flowing, diaphanous pastel chiffon which gave the dancers an elusive quality under soft lights. Imagine their chagrin when they had to push their way barefoot through hundreds of people, and dance in the middle of a crowded ballroom under glaring lights!

In addition to dances in the free or interpretive style, their repertoire includes many ballets of the classic style, Spanish, Oriental, Folk, and Modern numbers. Some of their favorite ballets are: Kasperle, (the story of a German legendary character similar to Pinnochio); Career, (the story of a young dancer's rise to fame); Krazy Kat, (danced to John Alden Carpenter's music); and Gypsy Interlude. A few of the modern divertissements are: Leadership, Fugue, Satyric March, Solitude of the Soul, Woman in War. Shostakovich's Polka, and Friendship (danced to music especially written and dedicated to three of the girls by Konrad Scholl, violinist and composer from Wyoming). Last spring the Atlanta Civic Ballet presented a ballet for the children of the public schools. Despite the transportation problem the auditorium was packed with over a thousand children and parents, some on the floor, others standing, while many were turned away. This program was sponsored by the Primary Teachers Club of the Atlanta school system. The group is giving two concerts for this club this spring.

The Atlanta Civic Ballet has received favorable and encouraging criticisms everywhere they have danced. Following are a few excerpts:

"An event of real artistic merit . . . from a dance viewpoint the movement showed lightness, speed, elevation, enlargement, excellent design, remarkable balance, coordination of mind and body, and creative joy in the task at hand which is the mark and sign of the artist" . . .

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THE ATLANTA JOURNAL

"Dorothy Alexander, a dance artist of stellar rank" . . .

DANCE DIGEST

Members of the Atlanta Civic Ballet are: Molly Anne Markert, Zena Cate, Marianna Williams, Helen Ann Prather, Rosemary Barber, Ann Compton, Katherine Roberts, Verdery Roberts, Dorothy Daniel, Gwendolyn McIntyre, Hilda Gumm, Nancy Lochridge, Martha Branch, Monteen Smith, Sofia Bauerle, Marie Ellen, Ellen Rosenblatt, Elizabeth Sterling, Betty Marshall, Dorothy Alexander, Dorothy Guy, and Rose Herndon, accompanist.

BALLERINA FLOWER SHOP

(*continued from* page 12)

general. He silently tends to the plants and knows many tricks of the trade. He can expertly insert a wire and give a saucy lift to the temperamental head of a tulip, or contour a bunch of violets to nestle on your lapel. Victor recklessly cuts and ties and under his expert fingers beautiful designs are born. Well, anyway he opened the door and the woman breezed in.

"Have you a pot of geraniums?" she gasped. "I must have a pot of geraniums tonight," she added as if to excuse herself for her insistence.

Hurriedly putting down the chicken bones they had been nibbling, the ballerina managers scrambled to their feet and went in search of the item, while friends made a human screen around the remains of the meal. A pot of geraniums was located and triumphantly handed to the woman in exchange for fifty cents. This first sale began the financial operations of the Ballerina Flower Shop. It was a good omen. Loulou and Genia slept that night with visions of customers crowding the shop and buying carloads of geraniums.

Second Scene: Same place, Wednesday afternoon.

The opening had all the thrill of a first night. It recreated the atmosphere peculiar to ballet gatherings, the intoxicating mixture of frivolity, giddiness, gossip and exuberant gaiety. The assembly was studded with celebrities, spiced with beautiful girls and drowned in the cream of society.

Bernard Lamotte, the painter, in a nostalgic mood had brushed on the green walls of the shop landscapes of the Bois de Boulogne and against this Parisian decor undulated the former ballet chicks, today's radiant stars, Zorina, Svetlova, Osato, Roudenko. From the cover of a pink striped booth reminscent of "Gaiete Parisienne", instead of the saucy can-can dancers, popped the silhouettes of the earnest gentlemen Serge Denham, George Balanchine, Peter Arno, Leopold Stokowski and Eric Maria Remarque.

Toe slippers made into hanging vases were filled with flowers. An exquisite red rosebud with two leafy branches was given a tutu, of white lilacs and turned into a ballerina. One gorgeous bouquet of flowers and shining leaves was sporting dainty sequins appliqued as only a ballerina knows how to add glamour to natural beauty. Here a red azalea with a million blossoms, there orchids and gazelles, or flamencos and lilacs.

The hostesses had real flower hair ornaments, following classical tradition. It was like old home week when the guests began to come. Vera Zorina wore a mink coat, a black hat strapped under chin and (listen, girls!) low heeled pumps. Roudenko, with her auburn hair parted in the center, came in with the handsome George Zoritch. When I asked Roudenko which flowers she liked best, she grew radiant.

"I love all flowers", she said. "There is one for every mood."

A beautiful model came in wearing three little favor hats.

"I wore all three hats", she said, "so I could take them all off to Genia and Loulou." She won't let me tell her name but she was a model from Erick, Paris.

Svetlova arrived next, looking very charming, and received everybody's congratulations on her new contract with Columbia Concerts for a tour with ensemble next fall and spring before and after the Met season.

Sono Osato was there with her good-looking American husband, Fischer, and Paula Lawrence and Joan Cranfeld with escorts of soldiers from "Winged Victory".

By six o'clock the place was so crowded you couldn't even see who the next celebrity was who came in. As I edged to the door a special messenger burst in. He brought an order and a handsome check for a huge bouquet of flowers. "Send flowers to Misses Delarova and Rostova", it said.

"That's the spirit" we thought to ourselves. The art world should certainly stand behind these two plucky ballerinas and see to it they make a big success of the first Ballerina Flower Shop.

For a decade, since the revival of the ballet in 1933, these ballerinas have been members of one or the other existent ballet companies. Memories floated in the air mixed with the perfume of flowers — London, Paris, Florence, Berlin. From time to time it seemed that strains of music softly purred from the green foliage and a ghost orchestra played ballet music. Then bouncing from leaf to leaf, from flower to flower, the dancers whirled in a ballet fantasia of their favorite roles. Loulou spinning on her toes in Cotillon's tragic pas-de-deux, or displaying her sculptural lines in Jeaux d'Enfants. Genia sparkling in character parts and carrying the house away in the part of the Bad Pupil in Scuola di Ballo. Applause, music, flowers . . . Florence, Rome, Paris, New York . . . flowers . . . more flowers.

Third scene—Same place the following day.

Morning found an after-party look on the ballerina managers' faces. They moved about with the gait of sleepwalkers. The telephone rang and Loulou attended to the orders: "Two dozens, roses, a bunch of white lilacs. Park Avenue, yes, yes, indeed."

Meanwhile in the back of the shop, Genia half leaning over the desk dug with both hands into a heap of bills.

"What will be your working hours?" we mildly inquired.

"From 7 a.m. to 11 p.m.", answered Genia in a toneless voice. We shuddered at this energy. Oh! for the sweetness of ballet rehearsals and leisurely sweating of short union hours. But they don't seem to mind it. So, best of luck to these ballerinas in business.

MOVIES OF YESTERDAY & TODAY

(*continued from page* 15)

before the cameras.

Dancers were favorites on the screen from the earliest of beginnings. Preceding Annabella, though never as popular, was Carmencita, also a music hall favorite and a frequent subject at the Edison laboratories in West Orange.

The 1894 catalogue lists no less than 18 dance subjects, and some are of interest to the serious student of the dance. Buffalo Bill's show was in town, and Edison persuaded the famous showman and Indian scout to parade his troupe before the cameras. The result was such numbers on the catalogue as "Sioux Ghost Dance", "Paddle Dance" by Fiji Islanders, "Dance of Rejoicing" by Samoa Islanders, "Silver Dance" by native Cingalese, and "Short Stick Dance" by natives of East India. In addition there was a "Magnet Dance" by "three Japanese ladies in the Costumes of Their Country", and "Rob Roy", a burlesque Scotch dance by members of the Whitney Opera Company.

Native American dances were not neglected. The buck and wing and the cakewalk were numbers oft repeated. Other favorites were the Gaiety Girls from the London Music Halls who were currently performing in New York. The catalogue lists three "Gaiety Girl" numbers; "Carnival Dance" by three members of the troupe, "Pas Seul 1" by Miss Murray of the Gaiety Girls, and "Pas Seul 2" by Miss Lucas.

Pavlova danced for the cameras and so did Lydia Lypolkowa. The ballet invaded motion pictures before it captured the musicals on Broadway, and the nation's top tap dancers were performing in front of the camera before Fred Astaire was born.

Mary Frances Greschke of Ann Arbor, Michigan, wins first place for best "dance on ice" photo.

NEWS, CUES AND REVIEWS

(*continued from page* 29)

One of the best concerts of the season was that of ROSARIO AND ANTONIO with supporting cast. Here is an evening of dance that would bring "bravos" anywhere in the country. To the exciting dancing of ROSARIO AND ANTONIO was added a delightful "Bolero" by ANTONIO COBAS, and MARIA TERESA ACUNA sparkled like a fabulous jewel whenever she appeared.

News from the BALLETS JOOSS in England: The famous "Green Table" has been revived, in accordance with requests from their audiences all over England. This modern version of the medieval "Dance of Death" was performed more than 1500 times during the last twelve years. In the revival KURT JOOSS will again dance the part of Death, which he created when the ballet won the first prize at the International Dance Competition in Paris in 1932. A new hour length ballet has been added to the repertoire, "Pandora", in which figures of the Greek mythology are used as symbols for the problems of our times. Kurt Jooss is choreographer and producer, and costumes were designed by HEIN HECKROTH. ROBERTO GERHARD, the modern Catalan composer, wrote a new kind of music for the ballet by adding an intricate percussion-score to the two pianos. The main parts will be danced by NOELLE DE MOSA, ULLA SOEDERBAUM, MAYA ROVIDA, HANS ZULLIG, ROLF ALEXANDER and SIGURD LEEDER.

FREDERICO REY dropped in to see us on a furlough. He was looking very handsome in his uniform and appeared to be in the pink. He told us the dancers in the service always look up the nearest dancing school when they arrive at camp. Right now he is enjoying the Foster Ballet School in Columbia, South Carolina. Rey spends most of his spare time dancing for the boys in the service. He enjoys the enlarged and new audience it gives him. He says a Spanish dancer's feet never give him any trouble in the army, they are so thoroughly toughened by the Zapadeados of the Spanish dance. . . . SONJA LEVKOVA arrived in New York from Hollywood in April and gave a concert at the Barbizon-Plaza on April 29th . . . MIA SLAVENSKA and her ensemble appeared at the Y.M.H.A. on April 30th . . . On May 14th at the Y.M.H.A. there will be a University Dance Demonstration by Brooklyn, Mt. Holyoke, Swarthmore and Vassar Colleges . . . Half of the BALLET RUSSE DE MONTE CARLO will depart shortly for the coast to appear in "Songs of Normandy", a new operetta based on the life of Edward Grieg . . . The French Folklore Society presented programs of French folk songs and dances on May 5th and 13th . . . EILEEN O'CONNER is now dancing in Philadelphia.

SIMON SEMENOFF gave a party in honor of his daughter's birthday at the Essex House recently. The notables of the dance world were present and a merry time was had by all.

At the Russian Church on the Russian Easter (April 15th), one of the little girls asked the Bishop if she might please have communion shortly after her confession because she was appearing in the matinee of the Ballet Russe de Monte Carlo. She asked very humbly that the Bishop not make a long speech. The Bishop was amused and touched by her appeal and after confessions said only a few words. Then he asked the crowd to allow the little ballerina to have her communion first and explained why. Immediately another hand went up and another lovely little girl said sweetly, "Bishop, please, may I take communion now, too. I am appearing in "O!'ahoma" and also have a matinee."

The ballet girls at Radio City have been raised in salary from $36 a week to $42 a week, and the Rockettes from $42 a week to $45. The raises were approved by the Regional War Labor Board. The Music Hall, according to the board, had asked $45 for the ballet girls. A spokesman of the board said that the increases were approved on the basis of inequity with the prevailing rates for chorus girls and ballet dancers in New York theatres and will narrow the margin between those rates.

NATIONAL DANCE WEEK WINNERS

(*continued from page* 7)

A prize will be given to our only French contestant who sent in this charming poem.

CHANSON DU PATINEUR

Valse, valse, beau patineur
Au rythme effréné de l'amour.
Valse, valse, valse mon coeur.
Le tzigane chante toujours.
Valse, valse sur le miroir
Tout là-haut frissonne une étoile!
Valse, valse, dans mon boudoir
Où jet t'ai, peint sur une toile.
Valse, valse, dans tes cheveux
Se glisse un rayon de la lune
Valse, valse, l'or de tes yeux
Apparait cuivré à la brume.
Valse, valse, dit lat chanson.
La briste t'a prêté son aile
Valse, valse, sur mon balcon
Le soir s'est chargé d'asphodèles.
Valse, valse, beau patineur
Sur rhythme effréné de l'amour.
Valse, valse, valse mon coeur
Le tzigane chante toujours!

Guy Doré

The prize winning essay by Barbara Hastie is printed on page 40.

ART IN THE DANCE

Winning essay by Barbara Hastie

This is an hour in the world's history that threatens not only our survival as an independent and free-thinking people; but that threatens the existence of all things beautiful and good, all of the higher concepts of civilized Man. Beauty is essential; Art is essential. And it is for us who love our Art to make the struggle necessary to insure its maintenance.

In the Art of the Dance we have need of constant vigilance. Dancing as an Art Form has its greatest weakness in that its traditions must be handed down from one generation to the next with very meager means of recording progress. So easily can its principles become distorted that we find all manner of dance expression trying to pass itself off as "Art.' Actually many who call themselves "Artists" are not even aware of the true nature of Art!

In the course of our daily lives every thought and action reveals the artistic wealth or poverty of its creator. An urge to beauty and harmony in even the most humble manifestation is an expression of the Artistic quality. When we undertake a serious pursuit of the Arts, we should devote ourselves to the development of this quality and not leave it neglected in our mad search of technical knowledge. Technique is as essential to the artist as tools are essential to the carpenter; but they are alike useless to the man who has no plan from which to build!

A dancer who is not an artist may achieve technical perfection; an artist may be hampered by the lack of sufficient training. But the artist's power will make itself felt the moment he enters the stage.

The *true Artist* is one who possesses the keenest sensitivity, and whose inspiration is equaled by his interpretative powers. Thus is struck a balance by which harmony of expression is attained!

However, granting that we understand Art, and can produce artists, our battle for the future of the Dance is only half won. Art is not self-sustaining. It must be subsidized; it must be attended. It is, therefore, essential that we stimulate the interest of the general public in dancing and dance entertainment. The organization locally of Dance clubs and amateur Dance Groups would do much to further Dance interests in America. A certain amount of progress has already been made along this line, but we must continue the good work.

There is also a great need for the provision of scholarships. Many times talented students cannot afford to take lessons as frequently as they should. A lesson every day is hardly less than necessary for the serious student, yet this can rarely be managed under the present academic system. Some effort must be made to differentiate between students who dance merely for pleasure and those who seek professional careers. The successful dancer—and the successful dancing master—has many things to learn besides how to execute *Pas,* or what is the best method for achieving *ballon.* He must learn all he can about music and dramatics. He should become acquainted with sculpture and painting, as he is dealing with the composition of living works of Art. In short, he must enhance the scope of his own art with all the knowledge he can gain from the study of other related Arts.

Let all of us begin to take our work more seriously, devoting more time to its study. Let us forget commercialism, for commercialism has no place in Art! If we persist, we can make the Dance an important part of American culture, and the American Dancer a brilliant figure among the artists of the world.

MAIL BAG

(continued from page 31)

DANCE Magazine reached me this afternoon. Thanks just loads. Glancing over it I find it's going to be lots of fun reading it. I have already called up my friend, Martin Kraft, a very outstanding ballet dancer, for a session of reading and discussion of our favorite subject. He is in another regiment, same base.

Have just heard that Igor Youskevitch is also entering the athletic branch of the navy. I am looking forward to seeing him there.

ARTHUR PRINCE CSP (A)
U. S. Naval Hospital, U.S.N.T.S.
Bainbridge, Md.

* * *

I would like to give you a resume of what our school has done for the past 72 weeks as our contribution towards entertaining service people throughout south Florida.

As a Volunteer unit of the Miami Variety Artists, a group of local executives who formed the organization of nine such units, we have traveled to camps and hospitals from Key West to West Palm Beach, giving a professional variety show comprised of 18 students of the school.

Traveling in Army or Navy trucks or whatever they have, we have gone into the Everglades and into many outlying camps with the complete troupe, carrying our own props, lights and scenery with a real glamour show which we call "Panorama of Glamour".

Our unit alone has entertained 17,000 service men and women, having traveled hundreds of miles on weekends (many of the girls are high school and University students). Featuring a line of eight girls, specialty dancers, singers, instrumentalists and monologists, the entire troupe donates their costumes, music and direction, and in the true sense of the word are volunteers.

We are very proud of our record and as long as we are needed our work shall continue. Our new show, "International Canteen", opens at the end of this month with a complete new program, new costumes, scenery and more girls. Those people are doing their part and we want to do ours.

HILDEGARDE
Miami, Fla.

"FOUR FREEDOMS"

(continued from page 35)

A special Four Freedoms Edition of "Dancing Youth", official magazine published by the members of the Teen-Age Dance Workshop, will be used as a program for the production.

DANCE BENEFIT

As we were going to press, word came that a big dancers Benefit concert has been scheduled for June 5th at the City Center. It was the idea of Thalia Mara, Frances Mason and Rosalind Krokover to have an emergency fund for dancers in need. Sally Kamin is acting as secretary. Sounds like a wonderful idea. More of this anon.

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Chinese Dance
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A la Valse
Valse Bluette
Spanish Fiesta—a ballet
Valse Amoureuse
Tyrolian Folk Dance
Serenade d'Amour
Scene de Ballet
Rustic Carnival
Pas de Trois
Pas de la cour
Titania
Pas de Deux
Naughty Girl Polka
Moment Lyrique
Moon Fairy
Grand Valse Brilliante
Kaleenka
Hungarian Folk Dance
The Jockey
The Hungarian Don Juan
Russian Sweethearts
La Danseuse
Russian Peasant Dance
Oberlass—Polish Country Dance
Anna Polka
A Russian Maid
Badinerie
Bow and Arrow Dance
Bon Vivant
Caucasian Veil Dance
Capricious Annette
Belinda Polka
Champagne Galop
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SKATING

HOW TO CREATE A BALLET

see page 16

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